

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

## Japanese Label Avey Undergoes Reorganization

■ BY STEVE McCLURE

TOKYO—Avey, the indie label that in 10-year history has become one of Japan's top three record companies, has announced a major reorganization as it prepares for a series of big releases early next year and gears up for its fall 1998 stock market debut.

"We need to prevent 'big-company disease,'" says Avey chairman Tom Yoda, noting that the Avey group of companies now employs 500 people.

The changes, which at first will have the company's original four division structure slimmed to two, are administration and business operations.

Avey's international division has been merged into the business operations division's international repertoire

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## Sales Spikes Expected For Stars Of Billboard Awards

■ BY CRAIG ROSEN

LAS VEGAS—LeAnn Rimes, who nabbed the most honors at the 1997 Billboard Music Awards, is also likely to be the big winner at retail



awards, and she performed," says Al Wilson, senior VP of merchandising for the 90-store, Milford, Mass.-based Strawberries chain, a division

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SEE PAGE 71

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## Western Music Thrives As Niche Genre

### Alternative Retail, Grass-Roots Marketing Spur Sales

■ BY DEBORAH EVANS PRICE

NASHVILLE—Mention the term "western music," and many people automatically link it with country, as in the antiquated phrase "country & western." But the two genres do share rural roots; today's western music is a thriving niche market that is far removed from its country cousin.

Michael Martin Murphey, Riders In The Sky, Red Steagall, Trudy Fahey, Don Edwards, Linda Jo Joepin, Ian Tyson, and other western acts are finding their music buoyed by alternative retail outlets, a strong live music scene, film exposure, and grass-roots marketing (see story, page 101). Even up-and-coming acts like RW, Hampton, the Hays County Gals, Randy

Houston, Chuck Milner, and the Gillette Brothers are finding a bright future in the growing genre, primarily through



AUTRY



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self-released product—the traditional hands-on approach in this brand of

### RMM's Anthony Builds Base For Int'l Career

■ BY JOHN LANNERT

As he prepares to expand his steadily rising thespian profile via his star-



ANTHONY

ring role in Paul Simon's upcoming Broadway musical "The Capeman," Mare Anthony also is laying the

(Continued on page 108)

### RETAIL TRACK

#### Blockbuster Said To Be 'Shopping' Its Music Biz

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(Continued on page 111)

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(Continued on page 111)



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DECEMBER 20, 1997

## New Alliance CEO To Refocus On Core Biz

■ BY ED CHRISTMAN

NEW YORK—With the completion of a buyout of the parent Entertainment Corp., it's aiming to emerge from the Chapter 11 process by the middle of next year.

That's the word from Eric Weisman, the company's newly named president/CEO. Weisman, who has been COO since July, and before that senior VP of business development, says he is determined to keep the company in operation. "As far as the big picture, there is no downside to it," he says. "You never know what doors it could open. It will be great visibility."

Vickie Mullen, owner of Hitching Post Supply, a Snohomish, Wash.

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## Warner, Reprise N'ville Split Saporiti, Mayne To Head Labels

■ BY CHET FLIPPO

NASHVILLE—Citing the increasing independence of Warner and Reprise and the need to give each label its own focus, Warner/Reprise Nashville president Jim Ed Norman announced

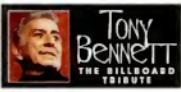
the separation of the two labels Dec. 4. Norman appointed senior VP/GM of Warner/Reprise Nashville and Reprise Records Nashville labels and says that each label will now have its own marketing department.

Separate promotion departments and artist rosters were established for each label two years ago. Reprise continues its radio promotion partnership with Grand Rounds' kindred Giant/Broadway Promotion Collective. Bill Mayne, formerly senior VP of promotion for Warner/Reprise, was

named senior VP/GM of Reprise. Forrester Warner/Reprise senior VP of marketing Barb Saporiti is named senior VP/GM of Warner/Reprise. Both will report to Norman and to Warner/Reprise executive VP Eddie Reeves, who formerly held additional duties

as Warner/Reprise Nashville GM. Norman says other executive appointments are forthcoming (Billboard Bulletin, Dec. 5).

(Continued on page 113)

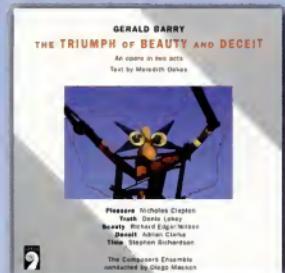


**Tony Bennett**  
THE BILLBOARD TRIBUTE

SEE PAGE 37

# Like to stay ahead of the pack?

new releases from *LARGO Records*



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*The Triumph of Beauty and Deceit*  
An opera in two acts  
Text by Michael Drane



Composer: Nicholas Clepton  
Lyric: David Lacy  
Conductor: Bertrand de Billy  
Pianist: Adrin Clark  
Title: Stephan Richter  
The Composers Ensemble  
Directed by Joerg Maaßen

GERALD BARRY  
*The Triumph of Beauty and Deceit*

In a fast and furious style that leaves most Hip Hop standing at the street corner, the Irish composer Gerald Barry has created a completely modern picture of Handel's 18th century. His television opera *The Triumph of Beauty and Deceit* is a classic "sleeper" whose time has now come.

The music of Alexander Kren — once hailed as Russia's leading Jewish composer but then neglected for half a century — will lift the spirits of music lovers everywhere.

Available mid-January 1998

Alexander Kren

אלכסנדר קראן

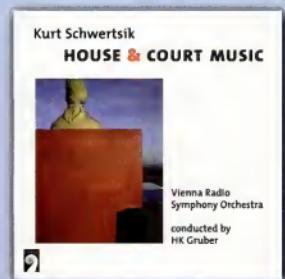
...after Scriabin



London Philharmonic Orchestra conducted by Marilyn Dennis  
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ALEXANDER KREN  
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*House & Court Music*

Schwertsik's *House & Court Music* begins with a marvellously witty and melodic tribute to the Strauss family from a descendant of Satie, Stravinsky, and John Cage. After a haunted and haunting serenade for Count Drecule and his unholy court, it explodes into the household of the Beatles and George Martin, and the world of Flower Power.

Howard Skempton on Tom Phillips: "His prose is clear and stylish, his music vivid and inviting. The scores — works of art in their own right — coax from players a sound as richly-colored as his paintings."

Available mid-February 1998

Tom Phillips  
**SIX OF HEARTS**



MARY WIEGOLD soprano  
THE COMPOSERS ENSEMBLE JOHN WOOLRICH conductor



TOM PHILLIPS  
*Six of Hearts*

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# Consortium Investing In Platinum Ent. Deal Will Alleviate Debt, Raise Int'l Presence

BY ED CHRISTMAN

**NEW YORK**—An investment consortium that includes Bob Marley's Marley Media Group is paying \$20 million to acquire a significant equity stake in Platinum Entertainment.

According to a proxy statement issued by the Chicago-based label, Platinum will issue to the investment group 20,000 convertible preferred shares, which are entitled to purchase 3.6 million shares of common stock. The deal was set to close Dec. 12 (yesterday press time). Currently, there are 5.3 million shares outstanding. The stock closed at \$5.12 Dec. 10.

As part of the deal, two Platinum executives—Steve Devick, chairman/CEO of Alpine Equity, and Mark Schwartz, chairman of the Marley Media Group, director of the company—have agreed to purchase 2,500 shares of the convertible preferred stock of the company and warrants to purchase 450,000 shares of common stock for \$2.5 million.

In addition to New York-based Marley Media, the investment group consists of Alpine Equity, an investment firm started by former R&B Warner finance executives whose members include Linda Hook, who worked on the deal, and SK-Palladin Partners L.P., a partnership between Sid

ney Kimmel, who heads up the Jones Apparel Group, and the Mark Schwartzs of Palladin.

Initially, when the investment group exercises its warrants, it will own 33.8% of the company's outstanding shares. The convertible preferred stocks mature in two segments, at the two-year and five-year anniversaries of the deal's closing date, and would be exercisable by the investment group for 1 million shares, which would bring its ownership stake to nearly 70% of the then-outstanding shares, according to Marley executives.

As a result of the stock offering, Platinum's board of directors will be reconfigured, with current principals and management of Platinum controlling five seats, the Marley Media group controlling four seats, and two seats occupied by outsiders independent of the company and the investment group.

For Marley, the deal provides content, in the form of master recordings, that it hopes to exploit through its interests in Asia. Last year, in conjunction with Alpine Equity, Marley formed China First Music Co., a joint company with operators in China and other Southeast Asian markets.

For Platinum, a company that specializes in niche genres like gospel, blues, country, and budget classical, the deal could provide the capital it needs to pay down debt. It also provides an avenue to strengthen its international presence, as well as providing additional industry and financial expertise.

Morgado, the former chairman of the Warner Music Group, says that when he considers making an investment, he considers three factors. "Is it a deal? Is it the No. 1 in the strategic marketplace? Does the company operate in a niche that gives it an advantage in a marketplace otherwise dominated by big companies? For our purposes, we concluded a fairly strong affirmative on all three points," he says.

Morgado, chairman of Marley, says that Platinum's niche strategy allows the company to be a stand-alone entity. "It is unique in that it doesn't pretend that they will compete with strong national companies for contemporary hit music," he says. In addition, he says that Platinum has a strategic relationship with other things that Marley is doing.

Devick, Alpine's chairman, says that in addition to synergies with Marley, the deal will allow Alpine to expand into areas it may need to grow its business. Rather than start from the developmental stage when it enters a niche, Platinum has made four acquisitions since it was formed in 1991, buying R.E.X. Music Co., a Christian label; Double J, a publishing company; InterSound, which produces music in a variety of formats, including gospel, country, blues, and rock; and a 50% interest in House of Blues Music Co.

The most recent deal, which closed Jan. 1 of this year, was for InterSound. In that deal, Platinum paid \$24 million in cash and \$5 million in notes and assumed \$12 million in debt. To finance the deal, the company took out a \$25 million term loan, as well as drawing funds from its \$10 million revolving line of credit.

Currently, the company has lined up a \$30 million revolver with the Bank of Montreal, which is contingent upon the company raising \$10 million in equity. The Marley/Alpine/SK-Palladin deal will fulfill that requirement.

In addition, Devick points out that after Platinum targets niches, its last priority is to move into the "mainstream." When Morgado was with the Warner Music Group, he considerably strengthened that company's international presence, he says.

Last year, Platinum reported a net loss of \$3.9 million on net revenue of \$24.4 million for the 12-month period that ended Dec. 31. The company's sales increased for the first five months of 1997, net revenue would have been \$37.4 million, according to the proxy statement.

Andrew B. Lipsher, executive VP and partner at Marley, projects that Platinum will have gross revenue of \$80 million in its current fiscal year.

For 1998, he says the combination of Marley/Alpine/SK-Palladin brings industry, financial, and entertainment expertise that will help Platinum grow to the next level.

Richard Esposito, executive VP at Marley, notes that in addition to specializing in niche genres, Platinum is going to expand into areas that others are developing. The roster at Platinum's family of labels include such established acts as the Beach Boys, Peter Cetera, the Alan Parsons Project, Kansas, Crystal Gayle, the Ohio Players, Eddie Rabbitt, and the Gap Band.

He says these types of artists, as well as the contemporary Christian artists in the Platinum portfolio and InterSound's budget classical product, could provide content for Marley's Asian operations.

## Capital's Bid To Buy Virgin Radio Lost To U.K. Morning Man Evans

*This story was prepared by Mike McGee-er, programming editor for Music & Media.*

**LONDON**—Only a few years ago, he was a presenter on Greater London Radio, one of the city's capital's least-listened-to radio stations.

Today, TV and radio presenter Chris Evans and his Ginger Productions company are major media players in the U.K. after buying Richard Branson's rock broadcast Virgin Radio Dec. 9 for \$5 million pounds (\$140.3 million) under the nose of the U.K.'s most powerful media tycoon, Capital Radio (Broadcast Bulletin, Dec. 9).

Evans, Virgin's breakfast-show presenter, is regarded as the *enfant terrible* of British broadcasting. He will combine Ginger with Virgin Radio to form Ginger Media Group (GGM), a media concern with the clout to add the note of seriousness some say was the missing element in his major career success.

Earlier this year, Branson tentatively agreed to sell Virgin Radio, which has a national AM and a London FM license, to London market leader Capital Radio for \$87.5 million pounds. But the completion of the deal was delayed by a government Monopolies and Mergers Commission (MMI) ruling that gave Branson time to secure financial backing and mount a counter bid for the broadcaster for whom he works. During one of his shows last month, he announced that he had made an offer to Branson for Virgin. At the time, the comments were taken less seriously by the radio industry.

More radio manager at both stations were frustrated by the delay of the MMI report, which is expected to be published after Christmas. For Capital, the frustration grew into concern as it began to emerge that Evans was putting his money where his mouth was.

News that Branson had accepted Evans' bid was met with "shock and disappointment" at Capital, according to a statement from its chief executive, David Mans-

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## COMMENTARY

## Labels Should Be Sensitive To CD Reissues

## BY ARIF MARDIN

In the past 10 years, the recording industry has managed to generate huge profits by reissuing and remastering its vast musical legacy via the CD. It has been my great fortune to be a career that has enabled me to see many of the records with which I started my career become part of this legacy and ultimately be deemed viable by major record companies for reissue.

From the standpoints of both art and commerce, the importance of reissuing great music is undeniable. However, my level of satisfaction regarding the sonic quality of CD reissues of records originally released on vinyl is not as high as it could be. As I have come to find many of my colleagues sharing in my ambivalence, I felt it was more than my place to share some of my observations with our industry.

In doing this, it is not my intention to offend those invaluable professionals in our industry who know better, but rather to raise the consciousness of their endeavors to maintain the highest possible standards.

If the original mastering notes were

but not definitive, Why? Not to downplay the creative contribution of the mastering engineer of the '50s and '60s, but the mastering of pop music onto vinyl disc at that time was largely governed not by creative but by technical considerations unique to vinyl.

A mastering engineer living exclusively in the world of vinyl had a myriad of practical considerations to contend with before his/her considerable skill and finesse could be applied to the creative use of equalization and compression. These included getting the loudest level possible onto vinyl disc without the needle jumping off the vinyl (skipping) by "cheating" with the overall level of the mix. It also involved maintaining the bass during pop songs lasting for a split second or compensating for lengthy album sides in order to prevent the sonic

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magazine to move to Nashville.

If planning a reissue of a record, why wouldn't you seek out its producer, engineer, and/or artist for consultation?

Arif Mardin, a senior VP at Atlantic Records, has been producing records for more than 30 years.

available for every record the major labels wanted to reissue on CD, such documentation would certainly be very useful.

(Continued on page 34)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillett, Billboard, 355 Broadway, New York, N.Y. 10007.

ALIENSHIP I never should have had. I don't care about it because it's been a traumatic

Monday. The label will also produce rapper Le...

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# TOP ONLINE MUSIC STORE

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#1	"INTERNET SHOPPER BEST"	INTERNET SHOPPER	JULY 1997
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we heard Michael Hedges.*

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heart & souls,  
you will be  
missed and remembered...*

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# Billboard SPOTLIGHTS



## Atlantic Records



## Ahmet Ertegun

Billboard joins Atlantic Records in their  
**50th Anniversary Celebration**

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**Ad Reservation Close: December 18**

# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Miles Breaks New Ground With '23AM' Set On Arista

■ BY LARRY FLICK

NEW YORK—On his second collection, "23AM," Italian DJ-turned-composer Robert Miles reveals an ambitious new sound that reaches far beyond the acid house dance style of his 1990 worldwide smash "Children." Given positive initial reaction to the set, due in U.S. stores via Arista on Tuesday (16), Miles has begun a new career path that transcends temporary club trends.

The project was officially launched statewide Dec. 8, when the label began sending radio packages for the first single, "Freedom," featuring guest vocals from disco icon Kathy Sledge. Club DJs were shipped a

According to Jay Krugman, senior VP of marketing (U.S.) at Arista, filling that gap is pivotal in the label's strategy. "There's nothing out there right now that sounds like this, and that's our strongest weapon," he says. "It's a special record that defined a special moment in time. None of the sound-alike records have been able to capture that magic. With 'Freedom' and '23AM,' Robert has created something equally unique that we believe will reach an audience beyond that which embodies the first record."

In order to reach that wider audience, Miles will visit the U.S. for an extensive promotional trek toward the end of January. In addition to the

respective radio and retail stops, he will likely do tourable gigs at several clubs.

"Nothing is set in stone, but people are clamoring to have him spin in their clubs," Krugman says.

Miles is currently on a promotional jaunt in the U.K. and Europe, where "23AM" was released Dec. 1 on deConstruction Records. Arista's decision to release the album here before the start of the new year has proved to be a savvy move.

"Otherwise, [the label] would've been killed by imports," says Steve Bond, manager of DJ Tools, an indie retail outlet in San Bernardino, Calif. "We've already sold a lot of the import single. There's a lot of interest in the album. People seem to like the fact that it's a dance record you can listen to at home."

That was precisely Miles' intention when he began composing the material for "23AM" eight months ago. "You can do the early, up-tempo, party dance mixes later," he says of the set, which ranges from breakbeat-influenced acid house to trance/techno to traditional pop ballads. "I wanted this to be a chill-out record that makes you feel positive."

He also wanted the album to reflect the lessons learned from a year of life on the road. "It had to be more personal and more spiritual," he says. "I think the idea of making music with a purpose is what it's all about. If it makes you move, that's great. But if it makes you think or feel something deep and emotional, then I've reached my ultimate goal."

Miles began assembling "23AM" during the worldwide tour supporting his album, "Dreamland." He went up and down the U.S. coast from nearly every city he visited. "I listen to this album, and it's like taking a trip for me," he says. "The memories are so precious and inspiring."

*(Continued on page 108)*

## At 15, Reggae Report Looks To The Future

Magazine Seeks New Ventures To Grow And Stay Vital

■ BY ELENA OUMANO

NEW YORK—Madison Avenue, Hollywood, and other American cultural venues use reggae's feel-good beats to put the crucial subliminal spin on sales-clinching pitches. Yet throughout the music's more than three-decades history in the mainstream music industry it's been viewed as a niche market genre.

That this music thrives and continues to mutate and develop its various styles is due not only to the inventive talent of its creators, but to the "roots" journalism network that gives solidarity to the genre's adherents. There was no way to get information or contact the artists. That's where the magazine idea came from—to fill this void. I had already become acquainted with the stars—[Brown], Gregory Isaacs, Third World—so it was easy to ask, 'Let me take a picture and an interview.' They were so very enthusiastic, cooperative, and nice."

After the first few newsletters disappeared quickly into eager fans' hands, Quattro took the next step and, with then-partner Michael Williams (bass player and leader of Jamaica's Zap Pow band), upgraded Reggae Report to a magazine. At Cliff's suggestion, Quattro put a price on it. "I begged to give it away," she says, laughing.

"I wanted it to be the best magazine for reggae because I felt such a connection to the artists," Quattro continues. "I knew where they were coming from. I could relate to it; we were friends. I would be able to provide the information that was available, focusing on the reggae stars. That's why the interviews were always my thing. We added show and record reviews and the international reggae column because a lot of people in those days were not convinced that reggae had a market outside Jamaica."

"It became a very popular section," she says. "I credit Bob Marley's 'International 70s' tour with that. They were mind-boggling."

In the mid-'70s, Quattro can boast of introducing countless fans to reggae and functioning as an important source of information.

Since 1986, she's landed a job in Miami with manager Don Taylor, who had handled Marley. "I started the day that Bob died," Quattro says. "From that moment on, I was involved. We also managed Jimmy Cliff. He came to Miami the next day to do a concert and

TV taping, and we became close friends. We still are to this day."

Quattro left Taylor's employ in 1981, then worked for famed producer Joe Gibbs for six months, where she met reigning reggae stars of the day Dennis Brown, Yellowman, J.C. Lodge, and others. "After those contacts she decided to do a little concert promotion, directing a music festival and promoting a concert by singer Marcia Griffiths.

"But by 1983, I noticed that there wasn't really any good press on reggae," Quattro says. "People didn't know what was going on in the music. There was no way to get information or contact the artists. There was no way to get information or contact the artists. That's where the magazine idea came from—to fill this void. I had already become acquainted with the stars—[Brown], Gregory Isaacs, Third World—so it was easy to ask, 'Let me take a picture and an interview.' They were so very enthusiastic, cooperative, and nice."

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Today, Reggae Report can boast of introducing countless fans to reggae and functioning as an important source of information.

Since 1991, Quattro, executive editor for "The Quality of Our Editorial," says Quattro. "And I thank the readers, some of whom have been there from the beginning. Our slogan are: 'We plan the magazine with our readers in mind' and 'From the stage to the page.'

Highlights of the magazine also include the chart from freestyle to world. "We get E-mail from everywhere—Italy, Spain, South America,"

song that's popular in Richmond, Va., is also on the chart in Rome, Italy. The music is getting out there, even if it has a long way to go as far as distribution."

People from 45 countries subscribe to Reggae Report. "It's not [a] huge [market], but they're there," Quattro says. "They're everywhere else."

"We made it our job to let people know that those records are there," says Quattro. "We made it our job to review them, and they show up in

charts. But the record companies should do their part now and promote and market the records to this audience that we've established. They should support us so we can keep doing that."

"After '15 years,' she adds, "they should just accept that we're not a passing fad and that we need to be funded."

The other looming obstacle blocking Reggae Report's continued growth is unscrupulous distributors. "Many aren't honest about their sell-through numbers, and they take months and months to pay us," says Quattro. "Five years ago, we lost about \$60,000 with one distributor, and we had to downsize. That's just one example. Now I'm very selective about distribution offices. I would even consider giving [the magazine] away for free if I had the funds to do it and there were a way to control distribution. We are nationwide, and shipping costs are very high. It's expensive to send per shipping alone, so the money has to come from somewhere."

And money is what's currently uppermost in Quattro's mind. "Reggae Report is seeking investors," she says. *(Continued on page 109)*



ROBERT MILES



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*(Continued on page 108)*

PEGGY QUATTRO

reggae hero.

Reggae Report, a Miami-based, full-color glossy, is among the most venerable of those reggae journals. This year, the monthly magazine and its founder/publisher, Peggy Quattro, celebrate their 15th anniversary together. Given the challenges of this particular paper game, it's a formidable landscape to fill. Like many other reggae publications, Reggae Report is poised at a turning point: It must progress to the next level in order to ensure its future.

In the mid-'70s, Quattro was living in Nuremberg, Germany, when friends introduced her to the music of Jimmy Cliff, she recalls. "Bob [Marley] was touring at the time, and I was really dazed to that music," she says. "I liked the unusual rhythm and the powerful message for the underdogs and the oppressed—the message to help people feel better about themselves and have faith."

When Quattro returned to the U.S. in 1980, she landed a job in Miami with manager Don Taylor, who had handled Marley. "I started the day that Bob died," Quattro says. "From that moment on, I was involved. We also managed Jimmy Cliff. He came to Miami the next day to do a concert and

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Today, Reggae Report can boast of introducing countless fans to reggae and functioning as an important source of information.

Since 1991, Quattro, executive editor for "The Quality of Our Editorial," says Quattro. "And I thank the readers, some of whom have been there from the beginning. Our slogan are: 'We plan the magazine with our readers in mind' and 'From the stage to the page.'

Highlights of the magazine also include the chart from freestyle to world. "We get E-mail from everywhere—Italy, Spain, South America,"

song that's popular in Richmond, Va., is also on the chart in Rome, Italy. The music is getting out there, even if it has a long way to go as far as distribution."

People from 45 countries subscribe to Reggae Report. "It's not [a] huge [market], but they're there," Quattro says. "They're everywhere else."

"We made it our job to let people know that those records are there," says Quattro. "We made it our job to review them, and they show up in

two-record set of U.K. remixes of the track *Track No. 24*.

Although the soothing, quasi-classical piano sound that distinguished "Children" remains prominent, "Freedom" has a notably more ambient pop texture and a languid shuffling groove that renders the track as accessible as adult radio format. It's a mix of acid house and dance. It's a musical shift that some programmers feel was necessary.

"Completely duplicating 'Children' would have been a grave mistake," says Dave Lulla, GM at WMSM Montclair, N.J. "He says 'Freedom' has gotten 'excellent play' during the first week of its air. "The song has a good sense of familiarity, but it also has other elements that make it fresh and attractive. It's a great song."

Eric Bradley, music director at WBBM (96.3) Chicago, agrees. "I was really surprised by the single," he says. "I thought it got a lot of airplay, but not a lot of promotion. Energy from the label, it could be extremely successful. There's certainly a hole at radio for a record that sounds like this."

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*(Continued on page 108)*

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# Netherlands' Anouk Off To Soaring Start With Dino Debut

BY ROBERT TILLI

THE HAGUE, Netherlands—With the blazing arrival of female alternative rocker Anouk, this city looks set to reclaim its title of Beat City No. 1, a moniker the locals once used to distinguish it from the nation's capital, Amsterdam.

With help from the city's musical offspring, 22-year-old newcomer Anouk Tseuwe has put the Hague back on the map. Unusually in these times and in this market, the artist has emerged from the live scene.

In only two weeks, her debut album, "Together Alone" (Dino Music), reached the top slot in the Mega Top 100. The record went gold with sales of 50,000 units. With a pan-European (excluding the U.K.) and Asian Pacific release through the BMG imprint under her belt, her international reputation is growing daily.

Her second, raw single, "Nobody's Wife," was adopted by public top 40/alternative-formatted Radio 3FM in September, giving her a flying start.

In the week beginning Nov. 29, "Nobody's Wife" was still holding at No. 2 in the Mega Top 100 after 11 weeks. The album, released Oct. 27, dropped back to No. 4 in its fifth week.

Jeann Brooks, buyer at the country's largest retail chain, Free Record Shop, with 140 outlets, reports 9,000 units sold so far. "Weekly, we sell on average 1,500 copies, which is unbelievable for a debut artist," Brooks notes.

Anouk's strong debut has been guided by fellow Dutchmen Bas Hay and George Kooymans, lead vocalist and guitarist, respectively, with veteran rock act Golden Earring.

Frits van Swoll, A&R manager at repertoire owner Dino Music, still cherishes the moment that Hay and Kooymans walked in with a demo tape of "Alone." "I was totally knocked off my feet. Of course, it wasn't exactly Dino's type of material, as we're best known for our releases in the pop/rock genre, but there's no way around

good music."

Dino subsequently offered Anouk a long-term recording deal on the spot, while Hay and Kooymans committed themselves to supplying song material and to production along with John Sonneveld, Golden Earring's longtime staff producer.

Anouk was introduced to the Dutch public by her Hay/Kooymans-penned debut single, "Mood Indigo," in

writer Frank Carrillo (with whom Kooymans had collaborated before) provided two more songs—funny stomper "Pictures On Your Skin" and bluesy ballad "Time Is A Jailer"—for the 11-track album. In addition to "Mood Indigo," the album contains one more Hay/Kooymans track, "Fluid Conduction." All the rest are Anouk/veen originals, which was fine with Hay and Kooymans. "We didn't want it to become an Earring project," says Hay.

#### 'LIKE RINGING A BELL'

"So anything that came from her, we could only encourage," he adds. "This is Anouk. She's a natural hardcore, uncomplicated girl who don't need every day. We didn't have to rewrite anything."

Hay's introduction to Anouk nearly didn't happen. "A contractor working in my house kept on raving about this girl who could sing 'like ringing a bell,'" says Hay, "and then he'd come in and sing a blues, but that's something I don't like." The contractor took Anouk to a Golden Earring gig, and Hay recalls on seeing her, "My first impression in such cases is always, 'Please don't tell me she can sing!'" After a few duets locally, Hay was convinced and talked Kooymans into backing her.

The connection was an ex-husband of Edith, who later took on managerial duties under the banner of AT Productions. "I've supported her from day one, when she was only a backup singer in a soul band. Initially it was nothing more than a hobby which grew out to be proper artist management," recalls Jansen.

"The song that broke her instantly nationwide."

"That song was already a crowd-pleaser at my live gigs," says Anouk, who still has a part-time job as a nursery school teacher. American song-

after which international tours are planned.

With Anouk having been discovered onstage, Dino's van Swoll notes that "it has been a mighty long time [since] an artist came out of the live circuit instead of the marketing department. Anouk is not a 'blond project' which has been put together by clever marketers. She's a genuine live artist."

Tune in to any modern Dutch station, and you'll hear "Nobody's Wife." Even after 30 plays a week, Radio 3FM music programmer Ben Houdijk can't get enough of it. "It might be loud on the surface, but skin-deep there's a beautiful song," he says. "Every other spin reveals a little

**'Anouk is not a  
"blond project"  
put together by  
clever marketers'**

more of its inner strength. A rock song with balls is a gift to radio these ballad-flooded times."

Her video is in high rotation on MTV Europe and elsewhere. A special site featuring Anouk presenting her favorite videos has already been filmed for broadcast on MTV Europe at a later date.

At Dutch local music TV station TMF, her video has been top of the bill.

Van Swoll distributes her success to her label, delivery, and looks, plus the all-important factor of timing.

"It's the first time a 'girl in rock' is a local," van Swoll says. "Up to now such female rockers were all Americans. What's more, she's a whole deal younger than the likes of Alanis Morissette and Meredith Brooks, which makes her even more appealing to the kids."

Yet, says Anouk, "I'm definitely not the next Alanis, as I'm coming from a blues background. I used to listen to

my mom's record collection, which was mainly composed of legendary blues and soul singers like Irma Thomas, Laura Lee, and Etta James. That's the real thing to me."

The raw sound, reminiscent of Nirvana with its quiet verse and wild choruses, was intentional, says Hay. "Our purpose was that it should sound too produced," he says, "with a certain kind of rawness, kind of music, which is sort of in-your-face stuff. We recorded it at George's [Kooymans] Garage Studios in Belgium with sessioneers and more or less hanged it out on tape in one go. No multitracked overdubs."

Pure is the way the album will be received in the United States, due in most European and Asian Pacific territories in the new year, with the exception of Scandinavia, where it launched Dec. 4. "I don't like to be repackaged, remixed, and restyled," says Anouk.

"As everything happened in no time in Holland, it could do the same about us. We're not going to do it," says Maarten Steinbach, newly appointed managing director at BMG Benelux, Dino's joint-venture partner and owner of the international exploitation rights.

Anouk's international career will kick off in Sweden with a live appearance at the Liseberg gala this month in Stockholm.

Although Artists U.S. is reportedly interested in releasing her album, Anouk doesn't see herself stepping into the footprints of Golden Earring, which enjoyed a top three with "Radar Love" on the Billboard Hot 100 chart in 1973. "No way," she says. "The States have too many great singers of their own. Who's waiting for me?"

In the wake of Anouk's success, she is dragging Billy The Kid, another band from the Hague, with her as a support act and a potential signing to Dino. "We feel like one big family in the band," says Anouk. "We help each other as much as we can," she says. A one-off triple bill with Golden Earring in their hometown is currently under discussion.

## EXECUTIVE TURNTABLE



**RECORD COMPANIES.** Island Black Music in New York names Beverly Paige new music relations. She was head of black music publicity at InterScope Records.

TTV Records in New York promotes

Patricia Joseph to VP of

business and legal affairs at Arista Records in New York. She was senior director of business and legal affairs.

RCA Records in New York names Valerie Marcus VP of business and legal affairs. She was senior director of business affairs at Zomba Recording.

Janet Streimer is appointed VP of

human resources at Capitol Records in Los Angeles. She was VP of human resources at Castle Rock Entertainment.

Epic Records in New York promotes

Karen Gruning to director of

international marketing. She was manager of international press.

Geffen Records in San Francisco promotes Adrian Morello to regional sales manager. He was Northwest marketing manager.

Providence Label Group in Nashville names Dan Bratton sales coordinator of national accounts and distributor, Maris Hoyos coordinator of international marketing, Vickie Willis human resources director, and Elise Keenan senior account, and Maris Ratzman accounts payable supervisor. They were, respectively,

marketing assistant at Benson Label Group, international coordinator at Provident, human resources assistant at Provident, staff accountant at Provident, and accounting manager/office manager at World Of Talent.

Broadwood Records in Nashville names Jim Caselli A&R director. He was A&R director at the Benson Label Group.

The Benson Label Group in Nashville names Leslie Tayman public relations manager. She was chorale marketing coordinator at Brentwood-Benson Music Publishing.

Sublime Records in Nashville appoints Robert Pozanzek marketing director. He was VP of operations at Straight Up Management.

**RELATED FIELDS.** The Karpel Group in New York names Cris Karpel president. He was VP of the music division at Bonne/Bryan-Brown.

Jeff Cluckley & Associates in Chicago appoints Neela Marnell director of artist development/product management. She was manager of college marketing at Atlantic Records.

Szpit, Friedman, Libman & Gottfried in New York names Lynn Levy director of arts and entertainment client services group. He was an independent consultant.

The MAGNUM Cos. Ltd. in Atlanta names William C. Segal GM. He was PD for the victory ceremonies at the Atlanta Committee for the 1996 Olympic Games.

Metropolitan Entertainment Group in Montclair, N.J., promotes Lil Amante to talent buyer of the concert division. She was assistant talent buyer.

# Rounder Women Join On 'Sing It!'

## Thomas, Nelson, Ball Hope To Widen Fan Base

■ BY CHRIS MORRIS

LOS ANGELES—On Jan. 13, Rounder Records will release "Sing It!," a vibrant summit meeting featuring a triumvirate of female blues/R&B stars—Irma Thomas, Tracy Nelson, and Marcia Ball—that the label plans to cross-market to the stores and fan base.

Rounder GM Duncun Brown says, "One of the approaches we're taking to selling the record is looking at the markets, the audiences, the stores, etc., that each of their respective records has gone to in the past and making sure, as part of our marketing and sales strategy coming out of the box, that we're hitting all of those things."

The project had its genesis during the New Orleans Jazz & Heritage Festival in May 1996, when Thomas, Nelson, and Ball—all of whom have recorded solo releases for the Cambridge, Mass.-based Rounder—appeared together on a stage show for public radio station WWOZ New Orleans at the local club the Maple Leaf and at an in-store set at Tower Records.

"It was an amazing experience," Nelson says of the benefit. "There was a point when Irma and I were singing together, and the audience response was so intense that it was almost electric. Of course, the place was just jammed—we had to get onstage through a window at the back end of the stage."

"After the show [Rounder VP of



TRACY NELSON, MARCIA BALL, AND IRMA THOMAS

national promotion] Brad [Paul] was just glowing," she adds. "He was so jazzed, he said, 'We've got to do a lot of this.' That was really the inception of it."

"It clicked so well," adds Thomas. "I told [producer] Scott Billington, 'You know, since we all basically are on Rounder, why don't we do a three-some album? I think it would be a fun thing to do.' And, of course, Brad thought it might be a good idea as well. After Scott told him that I'd expressed the desire, that it was a good idea, it clicked, and the rest is history."

While the three singers hail from different parts of the country—Thomas from New Orleans, Nelson from Nashville, and Ball from Austin, Texas—and they all work different parts of the blues/R&B spectrum, they shared a common bond.

"Marcia and I both have done so

many of Irma's tunes and just have listened to her for so long," Nelson says.

Thomas says, "Tracy and Marcia both expressed that they have literally listened to me for quite a long time, and they say they do a lot of the licks that I do. I don't know exactly what it is that they do that I do, but it's cool, like, 'Wow, I'm flattered by it....' When we went in the studio, Tracy said, 'How now am I gonna sing when you're here, and I don't do all of your licks?' I said, 'Just sing it the way you've been singing it.'"

"Sing It!" was produced by Billington, who has helmed "Thomas" six other Rounder albums. He brought in noted New Orleans arranger

(Continued on next page)



Highway To Platinum. The members of AC/DC receive plaques certifying "Ball Breaker" for sales of more than 1 million units and "AC/DC Live" for sales of more than 2 million units. Standing, from left, are Harry, Cliff, and Angus. Seated, from left, are Mark, Steve, and Brian. Kneeling, from left, are Phil, Phil, and Angus Young.

## Mark Eitzel Springing A 'Trap' On Matador Records

■ BY BRADLEY BAMBANGER

NEW YORK—Seldown does a title so perfectly encapsulate an album's content as does the moniker for edge singer-songwriter Mark Eitzel's upcoming Matador disc, "Caught In A Trap."

The album brims with songs of broken hearts and suspicious minds, all relayed with the desperate romanticism and sardonic wit that have made Eitzel one of the great songwriters of the post-decade. In stores next week, "Caught In A Trap" also reflects Eitzel's productivity, as it is his second album in less than a year. His usual outlet, Warner Bros., countenanced the moonlighting to accommodate Eitzel's prodigious output and his desire to have his first solo following for the next disc.

As stark and truthful as a mug shot, "Caught In A Trap" is more aligned with Eitzel's work as the leader of the late, lamented cult favorite American Music Club than his more polished solo efforts on



EITZEL

Warner Bros. last spring's "West," a low-key collaboration with R.E.M.'s Peter Buck, and last year's ambitious, cabaret-toned "60 Watt Sun."

Much of the Matador disc sees Eitzel exploring singer/songwriter clichés armed with just his guitar and aching voice, although he's abetted on several key cuts by Sonic Youth drummer Steve Shelley, Yo La Tengo bassist Jamie McNew, and Matt Berninger of the indie rockers Death Cab For Cutie. Eitzel sticks to his own material throughout despite "the back-handed homage to the King" of the album title; characteristically, the pained kiss-off "Go Away" is a standout track.

"I hope people don't say this is a 'down' record," Eitzel says. "It's a 'bit' record, but it's not a 'down record.'"

Regardless, grainy evocations of the more volatile emotions aren't exactly fodder for the mainstream, as Eitzel realizes. "We live in a disposable pop culture, and I'm not interested in the disposable," he says. "I'm not interested in the truth, and they don't want to hear about anything that they might have to learn to like. Now, I'm all about pop music, but I hope I write songs that hit you a different way each time you listen to them."

(Continued on page 15)

## Backstage At The Billboard Music Awards: LeAnn, Garth, Toni & More

LEAD VOCALIST Stephan Jenkins of Elektra act Third Eye Blind, who won the modern rock track award at this year's Billboard Music Awards, said that he was amazed by the success of the group's huge hit, "Smile-Carried Life." "I think we four [band members] are the only people who understand it. It's about saving speed and defining women, saving women, saving the world. It's making a statement. You can't tell if the singer is lamenting or revelling in the song. It's also very much a song about things you've lost and can never get back, and there's an eroticism to that."

TONY BENNETT, who won the top jazz album award, said that his next project will be a children's album, set to drop late in '98. The vocal legend said, "I'm thinking for the children, for the mothers and fathers and grandparents. Then I sang for theuppies on MTV. Now I want to sing for the children."

SONGWRITER OF THE YEAR winner Diane Warren, whose latest chart-topper is LeAnn Rimes' current hit, "I Wanna Know If I'm Sexy," her latest work will be on TLC's next album. Warren said, "It's not something anybody would expect from me—in fact, one of them's pretty naughty!" Warren said she's like working with rising stars like Monica, Brandy, and the Backstreet Boys. "I'm always looking for the next great person. I like taking someone to the next level... when you write the signature song."

PERFORMERS Aerosmith had to videotape its award appearance because of a conflicting Dec. 8 concert date; the band, a premier concert attraction for 25 years, has been on the road since May. Lead singer Steven Tyler said the group keeps touring fresh by mixing up the recipe: "We switch songs around all the time.... We always fuck it up. You can't care; if you care, it turns into [whispering] 'Lo... Vegas.' Aerosmith will return to Vegas for a show on Sunday (14) at the MGM Grand Garden.

FEMALE R&B ARTIST OF THE YEAR and AC artist of the year Tonni Braxton, who has just filed suit against Arista and Arista to be released from her 1989 recording contract (see story, page 6), seems confident that she will prevail against the company but didn't have much to say beyond that about the legal action. As for acting, she said, "I am currently considering the Eartha Kitt story."

ARTIST OF THE YEAR WINNER LeAnn Rimes is sticking her toe into acting waters. In addition to her Christmas TV movie, "Holiday In Your Heart," which is slated to air Dec. 14 on ABC, Rimes is in discussion with Warner Bros. about a three-picture deal. "There's nothing new on



by Melinda Newman

that front; I'm not going to rush into it," the 15-year-old said. However, that doesn't mean she hasn't been thinking about roles she'd like to play. "I want to do something that has nothing to do with music. I'd love to be a dramatic role, I loved 'Beaches,' or I'd love to be in a horror movie, 'Scream 3' perhaps."

MULTIPLE WINNERS Spice Girls said they've had to get used to how American radio works, vs. in the rest of the world. "It's surprising how long it takes for a song to work at radio," said Geri Halliwell (better known as Ginger Spice). "The longevity is surprising, because in England things move so fast." However, Mel B, aka Chisholm (Sporty Spice), thinks the Spice Girls "will always be the industry. We don't want a song to just die in and out.... The quartet will start a world tour in February, with dates in the US, including a stop at New York's Madison Square Garden, beginning in June."

NO ONE WAS MORE surprised than the members of Metallica to win an award—specifically of the year—that included radio play. "Radio ignored us for so long," said drummer Lars Ulrich. "I think radio finally woke up. Radio has obviously changed in the last 10 years. We have a little to do with that, as do Guns N' Roses, Kurt Cobain, and some others. Things started shifting, like people started calling stations and demanding certain songs. Radio really has to work harder to keep up with the audience."

Ulrich attributes "Guitar Broads" to the band's out-of-the-box sound.

SPEAKING OF, artist achievement recipient Garth Brooks said he has no idea what his greatest achievement has been. "The one record that I'm most pleased with is that the achievement of the country audience showing their size? I guess the letters you get on how the music has affected somebody; that's the greatest achievement." In the big picture, Brooks said his greatest achievement is undoubtedly his three daughters. He added that his film production company, Red Strokes Entertainment, is talking with Babyface and wife Tracy about producing "The Land," a movie Brooks is developing. And the home video of "Brooks, Aug. 7 free concert in Central Park will come out Jan. 20 and will include a bounce-back coupon for "Sevens."

Assistance in preparing this column was provided by Chris Morris, Craig Rosen, and Janine Coveney, managing editor of *R&B Spy* and *Billboard* Monitor.

## ROUNDER'S 'SING IT!'

(Continued from preceding page)

Wardell Quezque and Victor Goines to write charts for the session. Most of the material is fresh originally by such writers as Dan Lano, Steve Clegg, Linton Banks, Gary Nicholson, Donnie Fritts, David Egan, and Mike Reid.

Thomas says that the kind of ego-driven infighting that sometimes mars such all-star get-togethers was absent from the session: "We really didn't have a problem, where you get the normal cattiness and bitchiness among some of the stars. I was like the mother hen, and everybody else was like the little chicks."

Like Rounder's Browne, Thomas sees "Sing It!" as an opportunity to draw new listeners for herself and her two co-stars.

She says, "We honestly do not get a lot of airplay, and to have these talented people who have to struggle the way we struggle to keep going, to keep an audience, to try to get new audiences to discover us and realize that we are a talent to be reckoned with, it's difficult. This [album] should, if nothing else, get us introduced to people who would normally not know us, and we have even ever heard of us before."

The trio, which so far has performed live dates at the New Orleans House of Blues and at La Zona Rosa in Austin, has taped an episode of the PBS show "Austin City Limits" for an early '98 airing.

"That's the linchpin [of the marketing plan], and the timing of it's great, because it's about a month after the release," Browne says. "All of the stations that are going to play it have to pull it down within the week of Valentine's Day. So between the 14th and the 21st [of February] is the window on the first run of 'Austin City Limits'... We're working with PBS to offer underwriting and premium-type stuff with this record."

Rounder is also looking at the possibility of national TV advertising on such cable networks as VH1 and Lifetime.

"On the promotional front, we're working on the record to the triple-A format primarily, also to our blues and soul [stations]," Browne says. "Publicity is working it hard and getting good response so far. The record has a nice hook to it—there's something for a writer or press to get their teeth into, the three [singers] together. We feel good about getting a significant amount of national press. We're going to do some catalog promotions with retail and one-step."

Since Ball, who was raised in Louisiana, and Thomas have both been frequent attractions at Jazz Fest, Browne says, "We're going to try to build some special events around Jazz Fest and the Jazz & Heritage Festival. We'll probably have a promotion around Mardi Gras time, and we will send the winners to the Jazz & Heritage Festival. It will serve as an incentive to retail to promote the thing—give the retailer a trip to Jazz Fest and maybe some radio people."

Currently, tour plans are uncertain, says Thomas. "We hope to, if all of our schedules work... Nothing as of yet has been finalized, but it sure would be a fun thing to do."

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# Artists & Music

## SALES SPIKES EXPECTED FOR STARS OF BILLBOARD MUSIC AWARDS

(Continued from page 1)

of Trans World Entertainment. "Under that scenario, it should ignite [her album] 'You Light Up My Life—Inspirational Songs' and the rest of her catalog."

The young country chanteuse was named artist of the year and album artist of the year, as well as top country artist, top country album artist, and top country singles sales artist. In addition, her five-times platinum debut, "Blue," earned top country album honors.

In an interview, Rimes summed up her award: "I try to give people a little bit of everything," she said. "I've got pop, country, and gospel. I think that's

why I'm reaching people from 2 to 82."

Rimes, who performed her Top Country Singles Sales chart-topper "How Do I Live," was one of nine acts that performed during the two-hour show; others included Spice, the Godz, Prince, Earth, Wind & Fire, Kirk Franklin, Aerosmith, Garth Brooks, Third Eye Blind, Usher, and David Cassidy.

Performers and multiple award-winners who had sufficient "face time" at the podium were likely to benefit the most at retail from the broadcast, Wissinger says.

The show opened with a rousing version of "Spice Up Your Life" by

Spice Girls, who were feted with album of the year for the five-times platinum "Spice," as well as awards for new artist of the year, album group of the year, and Hot 100 Single group of the year.

In an interview, Spice Girls applauded the fact that the Billboard Music Awards are determined by point-of-sale and radio airplay data supplied by SoundScan and Broadcast Data Systems (BDS). "These awards are [the fans'] choice," said Geri Halliwell, aka Spice. "That means so much to us."

Added Geri Halliwell, aka Ginger Spice, "We really appreciate this award so much, because it is based on sales and airplay, not just judges' decisions."

In spite of the celebratory feel of the program, there were several bitter-sweet moments.

The first mention was named female R&B artist of the year and later picked up trophies for AC artist of the year, AC single of the year for "Un-Break My Heart," and two awards for dance music club play artist of year and dance music club play single (for the single of "Un-Break My Heart"). She dedicated her trophy to her grandmother, who was recently diagnosed with breast cancer.

Country legend Chet Atkins, the recipient of the Century Award, Billboard's highest honor for distinguished creative achievement, was unable to attend the show, presenter Deana Carter said. Instead, he is represented by a video message.

"I'd like to thank my family for sticking with me through thick and thin," he said in a videotaped message. "And, I'd like to thank Billboard magazine for this great honor. It's mighty nice. I'll treasure it always, and I appreciate it very much."

Atkins, a two-time previous Century Award honoree, George Harrison, Buddy Guy, Billy Joel, Joni Mitchell, and Carlos Santana.

Lyricist Bernie Taupin and Elton John, the latter of whom appeared via a taped message, acknowledged the tragedy-inspired success of "Candle In The Wind," which was given a special award as the all-time best-selling single and was named single of the year. John was also named singles artist of the year and singles artist of the year.

In another affecting moment, the widow of Sublime lead singer Eric Wilson—picked up the group's award for modern rock artist of the year with the widow of the group's front man, Brad Nowell, who died of a heroin overdose in May 1996.

Puffy Daddy, who was named R&B singles artist of the year and received a special award for rap artist of the year (with Faith Evans for "I'll Be Missing You"), dedicated his trophy for rap artist of the year to his late cohort the Notorious B.I.G. The artist went on to present the R&B album of the year, for the Notorious B.I.G.'s "Life After Death," and the slain rapper's mother and daughter.

Breaking up the somber mood was the presentation of the artist achievement award to Garth Brooks. Later Brooks acknowledged the award's previous recipients—Madonna, Eric Clapton, Rod Stewart, and Janet Jackson.

Warner Bros. artists include Faith Hill, Travis Tritt, David Ball, Chris Cummings, Jeff Foxworthy, Bill Engvall, Anita Cochran, Brandy, Seal, and Crawford/West.

## WARNER AND REPRISE NASHVILLE SPLIT

(Continued from page 1)

Warner Reprise Nashville will continue to operate as the corporate parent of the two labels. Sales, publicity, creative services, artist development, and administrative staff will remain with the Warner/Reprise umbrella.

"I Bill Mayne and Bob Saporiti we have two people who have worked together shoulder to shoulder for years and have made incredible contributions to this company as a team," says Norman. "We will still have access to each other, what an exciting and thrilling opportunity this is for us as a company to now let both of them begin to articulate their separate visions and ideas about how one promotes and markets art. They're both consummate professionals."

Mayne says he finds the timing interesting. "It's my 10th anniversary with the company," he says. "It's a real challenge that excites me greatly. I've been overjoyed to receive an invitation for three labels [Warner, Reprise, and the Giant Collective], and you can only get so deep doing that. I welcome the opportunity

to take Reprise and develop it into the premier label in Nashville. We can take what is already here and develop it into a small but aggressive record company with all the assets of a major company. And still maintain the autonomy of a small company."

Mayne says he plans to immediately artist roster changes. Jack Parrish will continue as national promotion director of Reprise, while Mayne's duties there

"is that the great things," says Mayne. "We'll see a different personality emerge with each label. Two years ago, we split the promotion staff. Now the labels will be completely separate."

As for Reprise, he says he will tilt his focus to current acts. "We've got Dwight Yoakam," he says. "We've got the Lynns, Michael Peterson, Paul Brandt. The focus will be total artists."

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Saporiti says Warner Bros. regional promotion manager Brad Howell will be his head of promotion, and product manager of new media services, Kirk Henegar will be head of marketing.

Warner Bros. artists include Faith Hill, Travis Tritt, David Ball, Chris Cummings, Jeff Foxworthy, Bill Engvall, Anita Cochran, Brandy, Seal, and Crawford/West.

## TONI BRAXTON

(Continued from page 6)

A source confirms that before the action was filed, she had held discussions with her label about adjusting the terms of her contract.

The vocalist would not discuss the suit with reporters backstage at the Billboard Music Awards Dec. 8 in Las Vegas. However, sources say she did not thank Arista, LaFace, or Edmonds during two onstage appearances to collect awards in the R&B and adult contemporary categories during the national telecast awards ceremony (see story, page 1).

LaFace CEO Mark Shilane, who was present for the awards show, said he is "optimistic" that the dispute can be settled but declined further comment.

An Arista spokesman did not respond to a call from Billboard seeking comment.



Photo: AP

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why I'm reaching people from 2 to 82."

Rimes, who performed her Top Country Singles Sales chart-topper "How Do I Live," was one of nine acts that performed during the two-hour show; others included Spice, the Godz, Prince, Earth, Wind & Fire, Kirk Franklin, Aerosmith, Garth Brooks, Third Eye Blind, Usher, and David Cassidy.

Performers and multiple award-winners who had sufficient "face time" at the podium were likely to benefit the most at retail from the broadcast, Wissinger says.

The show opened with a rousing version of "Spice Up Your Life" by

Spice Girls, who were feted with album of the year for the five-times platinum "Spice," as well as awards for new artist of the year, album group of the year, and Hot 100 Single group of the year.

In an interview, Spice Girls applauded the fact that the Billboard Music Awards are determined by point-of-sale and radio airplay data supplied by SoundScan and Broadcast Data Systems (BDS). "These awards are [the fans'] choice," said Geri Halliwell, aka Spice. "That means so much to us."

Added Geri Halliwell, aka Ginger Spice, "We really appreciate this award so much, because it is based on sales and airplay, not just judges' decisions."

In spite of the celebratory feel of the program, there were several bitter-sweet moments.

The first mention was named female R&B artist of the year and later picked up trophies for AC artist of the year, AC single of the year for "Un-Break My Heart," and two awards for dance music club play artist of year and dance music club play single (for the single of "Un-Break My Heart"). She dedicated her trophy to her grandmother, who was recently diagnosed with breast cancer.

Country legend Chet Atkins, the recipient of the Century Award, Billboard's highest honor for distinguished creative achievement, was unable to attend the show, presenter Deana Carter said. Instead, he is represented by a video message.

"I'd like to thank my family for sticking with me through thick and thin," he said in a videotaped message. "And, I'd like to thank Billboard magazine for this great honor. It's mighty nice. I'll treasure it always, and I appreciate it very much."

Atkins, a two-time previous Century Award honoree, George Harrison, Buddy Guy, Billy Joel, Joni Mitchell, and Carlos Santana.

Lyricist Bernie Taupin and Elton John, the latter of whom appeared via a taped message, acknowledged the tragedy-inspired success of "Candle In The Wind," which was given a special award as the all-time best-selling single and was named single of the year. John was also named singles artist of the year and singles artist of the year.

In another affecting moment, the widow of Sublime lead singer Eric Wilson—picked up the group's award for modern rock artist of the year with the widow of the group's front man, Brad Nowell, who died of a heroin overdose in May 1996.

Puffy Daddy, who was named R&B singles artist of the year and received a special award for rap artist of the year (with Faith Evans for "I'll Be Missing You"), dedicated his trophy for rap artist of the year to his late cohort the Notorious B.I.G. The artist went on to present the R&B album of the year, for the Notorious B.I.G.'s "Life After Death," and the slain rapper's mother and daughter.

Breaking up the somber mood was the presentation of the artist achievement award to Garth Brooks. Later Brooks acknowledged the award's previous recipients—Madonna, Eric Clapton, Rod Stewart, and Janet Jackson.

Warner Bros. artists include Faith Hill, Travis Tritt, David Ball, Chris Cummings, Jeff Foxworthy, Bill Engvall, Anita Cochran, Brandy, Seal, and Crawford/West.

## Taupin, Elton Recall Diana In Acceptance Speeches

The following are Bernie Taupin's and Elton John's acceptance speeches at the Billboard Music Awards Dec. 8 after receiving musical honors for "Candle In The Wind 1997."

Bernie Taupin:

"The only description for this is very bittersweet. As you can imagine, I'd sooner not be standing here today receiving something that relates to a tragic moment in time, a moment that will be embedded in our hearts for a lifetime."

"On the other hand, I'm proud of what the song has achieved. I only wish that the ugly head of cynicism that speaks for the shallow and ignorant to take a moment out from its selfish quest for the negative, to see that in her tragic death, Diana will help literally thousands to survive all manner of physical and mental agony."

"So before we let the thin ice of compassion melt, let's remember that out of one terrible tragedy any amount of miracles can be performed, courtesy of people who care—people from every corner of the world, people who try to make a difference, people like yourselves. Speaking of people who make a difference, courtesy of technology, my old buddy Elton."

Elton John:

"I'm sorry I couldn't be there with you tonight, but I'm here in New York at the Fashion Institute tribute

to Gianni Versace.

"I'm very honored to receive all these Billboard Music Awards and that's a great achievement."

"As you all know, this award was out of tragic circumstances, but I wouldn't be receiving this award; Bernie, we wouldn't have rerecorded the song; and people wouldn't have responded to it, if not for the fact that Diana was there."

"Diana was not only a friend, but a great friend to the world. And that is the saving grace of this moment."

"The only positive thing I can say about Diana leaving us is that, thanks to people who bought the single, Diana's work will continue. In England during the past 15 years, there was no better friend to charity. If your cause was just, Diana was there. She came there for us, and she inspired many others every time we needed her."

"So, Bernie, as I accept this honor in Diana's name, everybody watching should know the sales of this record have already raised millions of dollars for Diana, Princess of Wales Memorial Fund—money that will go directly to help the people and causes that the Princess Diana so deeply cared about."

"I would be remiss if I didn't thank both my manager, John Reid and Sir George Martin, who produced the single. And I'm sure they join Bernie and me in thanking Billboard magazine for helping us remember our beloved friend."

year honors.

In addition, Tony Bennett was presented the award for jazz artist of the year by Garth Brooks in a special presentation Dec. 7 at the Motown Club. Bennett also won the jazz album award.

With attendance estimated at 10,000, this year's Billboard Music Awards drew the biggest crowd in the show's eight-year history. The broadcast on Fox scored a 9.8 overnight rating and a 13 share in the 8 p.m.-8:30 p.m. time slot. The final rating was 8.6, with a 13 share, up from 8.2 with a 13 share in the previous year.

The complete list of year-end charts, upon which the Billboard Music Awards are based, will appear in the Dec. 27 issue of Billboard.

Assistance in preparing this story was provided by Melinda Newman and Janice Coweney, managing editor of R&B Airplay Monitor.

## TO OUR READERS

For a behind-the-scenes look at the Billboard Awards, see the Best, page 12.

# SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**COSTELLO'S 'BIG' ADVENTURE** Here are two more reasons to look forward to 1998. Ethan and Joel Coen have a new movie, "The Big Lebowski," due out in February. And the Fox's 10 Matador Records soundtrack to the film is a killer. The compilation of tunes includes a great bag of artists ranging from Bob Dylan ("The Man in Me") to Kenny Rogers with the First Edition ("Just Dropped In") to Gipsy Kings ("Hotel California") to Elvis Costello, who penned a new song for the film.

Costello's involvement with the project, and the creation of the quirky "My Mood Swings," reads like a piece of Coen brothers fiction in itself. The artist was in New York in mid-October and had breakfast with pal T Bone Burnett, who is serving as musical supervisor on "Lebowski" and was in town to produce and mix the project. Both artists then went with the Coens and invited the Brill Building to lend their legendary music industry spot.

"They invited me in, and within a couple of minutes we were talking about song choices—it was even so bold as to suggest a few pieces," Costello says. The conversation quickly wandered to the topic of Costello coming up with an original song for the film to accompany a critical bowling scene. "I went from meeting them to working for them in 20 minutes," he says.

With the stage set, Costello and his wife moved quickly, whipping off "My Mood Swings" in two days. "I wrote it in a single sitting," he says. "I wrote the track at the designated time of 11 p.m. Despite the wee-hours prearranged time, Costello says when he arrived at the studio he and his wife had to drive around the block a few additional times so they could finish the lyric. "When you hear it, you'll never guess it took two people to write," he says. "It's a non-song song about things like people peeling off their clothes like a tangerine and writing horoscopes and all sorts of cheap tricks." Costello was still scribbling down notes on scraps of paper when he wandered through the door.

"We sat down, and I played them the song once. The first time we played it was so bad it wasn't recorded," he says. "The reason we didn't go home before midnight was that we played it another seven times to make sure that first cut was the right cut."

At just a little more than two minutes, "My Mood Swings" is one of the shortest songs Costello has penned in a long time. "It's just a rock 'n' roll song, not any more or less than that," he says. "The tall order was the fact that there was already so much great music in the film that we didn't want any new writing to stick out like a brand-new pin. So it was good that we went about it with a lot of care." The song is a two-minute, Mercey-Costello plan to get the song heard by as many fans as possible. Costello already is booked to play it on "Late Night With David Letterman" near the time of release date, and other publicity runs are being scheduled.

Costello, for one, is tickled to play a part in a Coen brothers production. "They don't make the kind of movies where they cut a lot of scenes together so they can have a song. Their use of music is pretty soft and subtle; it might be coming out of a transistor radio or something," he says. FYI, for the trivia-minded, Costello's favorite Coen brothers flick is dark horse "The Husucker Prony."

**PRODUCTION NOTE:** *Jimmy Jam and Terry Lewis* have signed on to supervise music for Fox's upcoming "How Stella Got Her Groove Back" and to produce the accompanying MCA Records soundtrack. The film, an adaptation of the latest novel by "Waiting To Exhale" author Terry McMillian, stars "Waiting" leading lady Angela Bassett and will be in theaters some time in 1998; a firm date has not yet been set. If sales of *Artisti Records'* star-studded "Exhale" soundtrack—produced by Kenneth "Babyface" Edmonds and featuring TLC, Houston—are any indication, MCA can expect a very happy new year for its next R&B-influenced soundtrack. "Exhale" has surpassed sales of 5 million units and finished at No. 4 on the Billboard Top 200 Albums chart for 1997.

**MATADORS' MOVE:** Matador Records is winding down 1997 by jumping one of the most popular record-company marketing bandwagons of the year: the creation of a separate film soundtracks imprint. The label's early-December release of the 10-track "The Big Lebowski" soundtrack (No. 6) marked the first album to be housed under the Matador Soundtracks umbrella. Although the label has not yet lined up any soundtracks for next year, Lyle Hysen, president of Matador's in-house Doorman Publishing division, says it will be looking to glean selected soundtracks from Capitol Records' relationship with Miramax as well as other film projects that fit the label's image.

"Capitol just handed us 'Welcome To Sarajevo' at the last minute. We'd like to be involved with projects like a little easier and perhaps find ways to get some of our bands involved," Hysen says. In addition to "Sarajevo," Matador has released three additional soundtracks—for independent film "Half Cocked," "Amateur," and "Brain Candy."

**FOR THE RECORD:** To clarify an item in the Dec. 6 column, the soundtrack to "Good Will Hunting" and "Boogie Nights 2" are being released by Capitol.

## MARK EITZEL SPRINGING A 'TRAP' ON MATADOR RECORDS

(Continued from page 12)

The powers-that-be at Matador have been "friends and family" of Eitzel since he and his wife, co-president Gerard Coxley, with the label having issued a 7-inch single of Eitzel's "The Take Courage" in 1992 as well as "Son," an album by the Tolling Midgets featuring Eitzel. "We always wanted to work with American Music Club," Cosloy says, "although we were never really in a position to do it."

"I think the new record is closer in spirit to some of his earlier work than the Warner solo stuff," Cosloy adds. "I think it really made this record for himself, but I know a lot of people loved those AMC albums." Formed in 1986 in San Francisco, American Music Club released a string of post-punk albums and a string of country rock. The quintet's discography includes the early gems "California," on Frontier, and "United Kingdom," on Demon; the unsexy "Everclear" on Alias, along with an EP spotlighting the rocking single "Rise" and haunting B-side "Chanel #3." A great Repoman album, "Fever," featuring a classic songwriter's lament in "Johnny Mathis' Feet"; and the swan song "San Francisco," which included a masterful, minor-key makeover of "California Dreamin'" as a secret track. Repoman also issued an EP in '94 stressing the wry final single "Hello, Amsterdam" and several rare tracks.

Chris Vanderloo, co-owner of Other Music, an alternative specialist shop in New York's Greenwich Village, confirms Cosloy's view that Eitzel's following from the American Music Club days persists. The group's catalog is a steady seller at Other Music, as is his solo "Songs Of

Love Live" (Demon, 1991). Last summer, sales were spurred when Eitzel was invited to headline the B.B. King's. But the recent Congo Nell record on Jet Set has been selling, too, "with a lot of people buying it just because Mark is on a few tracks," Vanderloo says.

Indie rock is down in general at Other Music, with such electronic acts as Roni Size in demand. Still, Vanderloo says, "the main indie labels like Matador and Touch and Go do a good job with their bands. With the new Eitzel, it won't be a major seller, but I think Matador might be able to tap into his AMC audience better than Warner Bros."

For "Caught In A Trap," Matador is following its two previous tactics: employing retail press events trying to maximize Eitzel's profile as a critic's favorite, and leaning on its friends at college radio. Before Christmas, the full album will be serviced pervasively to college outlets and selectively to community, triple-A, and modern rock stations. "It's a very indie record, but it's getting much commercial radio play," for "Caught In A Trap" is unlikely, something that hurt both Guided By Voices' "Mag Earwig" and Bettie Serveert's "Dust Bunnies"—two promising Matador releases from this year that failed to break beyond the bands' faithful.

But, Cosloy says, "I believe that a record of quality can find an audi-

ence even without the support of commercial radio. Radio would make things easier for us, but we won't ever leave it at that."

Touring will help the cause, as Eitzel is a compelling live performer. He completed a 20-date solo acoustic tour of the U.S. in November and plans to play shows in Europe in February/March and more in the U.S. in April. Before going on tour, the songwriter will be in Los Angeles working on a batch of songs for a film based on the novel "Left-Handed Woman" by Peter Handke.

"I write so many songs that would never see light with just an album a year," Eitzel says. "So I feel very fortunate that Warner Bros. allowed me to do a record with Matador. They're a lot like people who sell as few records as I do that still get this sort of treatment."

Eitzel plans to have his next Warner album out by early '99, having written a dozen more songs with Buck and a huge batch on his own. He'll probably work with his former American Music Club mate Bruce Kapman on the record, which Eitzel promises will be "full of hit songs. Every one, just wait."

Eitzel is managed by the New York-based Manager This! His U.S. tours are arranged by New York's Twin Towers; in Europe, he's booked by the Agency in London. His songs are published by I Failed in Life (BMI).

We note with sorrow the passing of Michael Hutchence and convey to his family,

his fellow band members and to his long standing friends and colleagues, our deepest condolences.

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**Billboard.**

# Peter Andre's Got The 'Time'

## Mushroom Set Moves Him From Pop Base To R&B

This article was prepared by Mike McGeever, programming editor of *Music & Media*, and Paul Sexton.

LONDON—International star Peter Andre is reducing his appeal to become a R&B star.

British-born Andre, who grew up in Australia, enjoyed great success in Europe and Asia with his first Mushroom album, "Natural," in 1996, building a large teenage fan base with catchy pop singles and his open-hearted, plump image. That album was never released in the U.S., and Andre and his label and management team have taken a bold approach to breaking him in there.

His second album, "Time," released across Europe in November, sees Andre moving from his pop base into R&B territory with the help of some influential new friends. The album includes production, writing, and production assists by such R&B champs as the Refugee Camp All Stars, Montell Jordan, Coolio, and Brian McKnight.

Andre is signed worldwide to the independent Mushroom, which has offices in its native Australia and the U.K., and is published by Virgin Music. The record deal is in affiliation with Melodian, which first signed Andre on behalf of a local talent contest. The label operates a licensing deal with BMG throughout the rest of the world, with the exception of North America, in which markets it is considering various bids for Andre's signature.

Mushroom A&R and project manager Dean Stratton says of the album, "It's a case of moving on, trying to get a more mature audience while maintaining the pop side of things. We've just gone up a step production-wise and songwise."

The artist made his name on the international stage with poppy singles like "Mysterious Girl" and ballads like "I Feel You," as sales of the "Natural" album climbed to 1.2 million worldwide, according to his London-based management and promotions company,

Blitz. But Andre did give a taste of the grooves to come on another of his 1996 best sellers, "Flava." He says he pursued the R&B muse for artistic rather than commercial reasons.

"I would never have attempted to go with the idea of music with an R&B feel as opposed to pop, unless I worked with artists who live and breathe that kind of music," he says. "If I tried doing the album myself, [without having] lived in the place where the music originated, I might not take it seriously."

"Also, there's a certain positivity that I have, knowing that the people who worked on the album wouldn't put themselves to it unless it would work. That also was an indication of my direction; it's a step closer to where I want to go. It's not the ultimate R&B album for me, but I want it to be seen as a great pop-R&B album."

Andre has become a familiar face in Britain, where he has won the BBC's competition for the top-level opportunity of switching on the Christmas lights Nov. 7 on London's Oxford Street. Following the summer hit "All About Us," the ballad "Lonely"—the second single from "Time" in Europe and Asia—was released in late October. It became an instant top 10 single in the U.K., its sixth to achieve chart status in just 17 months, but did not have the longevity of previous releases.

Mushroom will release the single "All Night, All Right" internationally Jan. 12, while the album version features Coolio, rapping on the single is produced by Wyclef Jean. The song's strong dance-floor feel is reflected by its quotations from *A Taste Of Honey's* 1978 smash "Boogie Oogie Oogie."

Andre's co-manager, Sue Harris of Blits, hopes that will be the song to kick-start the "Time" album, espe-

cially in the U.K., where early sales have been slower than expected. BBC Radio One added the track to its B-list five weeks before release; another U.K. programmer backing Andre is Paul Chamer, general manager of Eastern Radio Group. The artist recently performed at the launch of that group's top 40/rhythm-crossover outlet Vibe FM, covering the east of England.

"Peter still has that teen appeal, but now there's a certain cool credibility," says Chamer. "The new album puts him in a different sphere altogether.

(Continued on page 22)



ANDRE



Ready, Set... Tour. Virgin Records ingenue Bridgette McWilliams takes a break from rehearsals before departing on a European tour as the opening act for the Virgin Popstars. From left: Brenda Walker, director of international and commercial marketing, Virgin Records America; Bridgette McWilliams; Ashley Newton, co-president of Virgin Records America; and Peter Holden, VP of international and commercial marketing, Virgin Records America.

## Multitalented Dara Defies Categorization On 1st Solo Set; Braxton Battles LaFace, Arista

This column was prepared by guest columnist Janine Cournoyer, managing editor of R&B *Airplay Monitor*.

**ROOTS MUSIC:** "Everything I do is so different from the thing I just did before," says Old Dara, who has distinguished himself in the last 30 years as a jazz trumpeter, blues-based songwriter, dancer, and actor. "It's like I go from a different world to another to perform. One day I may go out with the trumpet, next day I might go out dancing, next day I may do a show with a band, next day I may do a show with Rita Dove, the poet laureate. I also get a chance to teach performers. That's what keeps me going—the newness of what I do."

The newness of what Dara does is also in the combination of old songs and new songs to bring his first solo recording, "From Natches To New York," on Atlantic Records. Jazz purists and black theater aficionados may already know his name: Dara has played with jazz greats like Art Blakey, Jimmy Heath, and the Count Basie Band. He's recorded with Taj Mahal, Nona Hendryx, and Brian Eno; he's composed scores for several acclaimed theatrical works, including "The Piano" and "Ma Rainey's Black Bottom"; and he led two early '90s bands, the Okra Orchestra and the Natchezissippi Band.

Dara's career has been a low-level one, having been a record label. Commercial R&B can sometimes become repetitive and predictable, the efforts of alternative R&B stylists aside. By comparison, Dara's blend of Caribbean, African, blues, jazz, R&B, ragtime, and funk sounds fresh—equal parts simple roots music and slick contemporary groove. Dara, who is the father of popular New York rapper Nas ("It'll Ruled The World"), embraces all kinds of music, even the hip-hop sounds utilized by his son.

"Contemporary rap is really the sub of all the music we've produced in this country. It incorporates all the rhythms of the world," says Dara, who says he has never had any formal art training. "It's in their music, and their poetry is something different... rappers say everything the people say in private. There's a truth in it, no matter who it's written by, who it's really for, or who it's directed at. It likes it whether it's good or bad, they have street language."

Do father and son influence each other? "Nas does his own thing, his concept is his own," he says. "I'm an old-school rapper—I talk."

Dara's musical brilliance may evolve from his use of traditional sounds and styles. The album's opener, "Okra," is the simple shout of a market vendor set against liltting,

South African-style guitars. "Harlem Country Girl" is a three-quarter-time story of urban love. "Zora" is a down-home country blues, marred by Dara's wailing guitar work. "Bubble (It's On)" is a seductive love poem read by author Mayanna Bernard over shuffling corнет-led blues that recall 1930s-era speak-easy songs. And "Jungle" is a big-city blues featuring rapped lyrics by Nas. Some of the album's jazz pieces have been in circulation since semi-autobiographical. It has some in it that comes from various theater pieces, songs I'd forgotten I've even written. Each song fits a different part of my personality," he says.

Dara has no plans to tour in the new year but is preparing to mount a stage play of poetic vignettes at George Mason University in Virginia.

**EATS N' PIECES:** Toni Braxton's lawsuit against LaFace and Arista stating that her contracts with the labels are no longer valid is a bold move (see story, page 9). The much-lauded singer allegedly initially signed agreements that have since failed to meet industry-standard remuneration for sales of her albums. Insiders fear that unless

LaFace settles the matter quickly, a court battle could prove both costly and embarrassing to the label, the biggest cost being that the popular Braxton could wind up with a new label. LaFace's chairman, Michael Miller London, president of Urvana Network magazine, was honored with a lifetime achievement award Wednesday (17) at Los Angeles-based Kinnake Entertainment The gala, co-hosted by comedians Michael Colyar ("Martin," "Showtime At The Apollo") and Ajai Sanders ("Def Comedy Jam," "Fresh Prince Of Bel Air"), recognized his more than 25 years in the recording industry, much of it spent with Motown Records, where he was senior VP of A&R and president of Motown International, and with Arista and M&T Records, and senior VP of product development, sales and marketing, for RCA in New York. Congratulations to London.

African-American musicians and artists from the San Francisco Bay Area will get separate honors Jan. 10, when One Way Entertainment stages its first Bay Area Music Awards. The event will be held at the Henry J. Kaiser Convention Center, a program will benefit the Oakland Boys & Girls Club and the On The Town Project for at-risk children. Expected at the event are actors Dorian Gregory, Kenny Blank, Natalie Desselle, and Alison Dean and recording artists Too Short, Tony Toni Toné, the Dramatics, J. Spencer, and ImpromtuZ. One Way is a collective of music industry professionals committed to promoting and developing talent from the Bay Area. For more info, call 213-978-2399.



In Gated Society, MCs and开门人 (gatekeepers) of the show, including the cast of "The Greatest Show on Earth" (from left, Nas, Madeline Randolph, Romeo of Immature, Bizzy Bone; LDB of Immature; Marilyn Bachelor, national director of R&B marketing at MCA; Batman of Immature; and Cirri Nottage, director of music video production at MCA).

# Billboard. TOP R&B ALBUMS

DECEMBER 20, 1997

DECEMBER 20, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL  
STORE SALES REPORTS COLLECTED, COMPILED,  
AND PROVIDED BY  SoundScan®

★ ★ ★ PACESETTER ★ ★ ★									
50	74	—	2	VARIOUS ARTISTS	TOY BOY 123M (10/98/17/98)	MTV PARTY TO GO 98	—		
51	57	65	8	UNCLE SAM	STONEDECKER 67131/EPC (10/08/96/98)	UNCLE SAM	—		
52	54	43	7	BIG BUS	KADER 32030 (10/08/96/98)	TIMELESS	—		
53	61	52	29	SONGTRACK	NO LUD 50431/PROMO (10/08/96/98)	I'M BOUT IT	1		
54	49	38	43	ERIYAH BADU	A'KEM/INTERVIEW 101M (10/08/96/98)	BAU127M	—		
★ ★ ★ HOT SHOT DEBUT ★ ★ ★									
55	NEW ►		1	VARIOUS ARTISTS	THE SOUL TRAIN CHRISTMAS STARFEST ALBUM	55	—		
56	46	37	27	WILL DOWNGEAR MURKIN	53A350 (10/08/96/98)	INVITATION ONLY	30		
57	55	51	5	THREE & A FAMILY	RELATIVITY 164 (10/08/96/98)	CHPT. 2: WORLD DOMINATION	—		
58	56	57	11	SOMETHIN' FOR THE PEOPLE	INTERSCOPE 5000 (10/08/96/98)	THIS TIME IT'S PERSONAL	33		
59	63	44	5	CHRISTIAN ROCK/ELIJAH	MLA 53621/MERCURY (10/08/97/98)	GHETTO CYRANO	—		
60	59	53	7	SALT-N-PEPA	A'KEM/INTERVIEW 101M (10/07/97/98)	BRAND NEW	16		
61	62	56	8	BERT VINHANS	8374 (10/08/96/98)	BEAT VINNANS	36		
62	52	39	5	ME GERMORPHIN	BLUNT 43075/INTERVIEW 101 (10/08/96/98)	VENDETTA	—		
63	53	40	8	GRAVEOOGAZ	GET STREET 211 (10/08/96/98)	THE PICK, THE SICKLE AND THE SHOVEL	7		
64	59	62	80	MASTER P	NO LTD 5397/PROMO (10/08/96/98)	ICE CREAM MAN	—		
65	65	54	17	SMV RICA	47329 (10/08/96/98)	RELEASE SOME TENSION	5		
66	77	70	18	MALIKI A'	DEATH ROW/INTERSCOPE (10/08/96/98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1		
67	56	55	12	MACK 10	POWER 5075/PROMO (10/08/96/98)	BASED ON A TRUE STORY	—		
68	57	55	5	PEGGY SCOTT-ADAMS	MUSI 40730/INTERSCOPE (10/08/96/98)	CONTAGIOUS	—		
69	66	—	2	THE WHORIOTS	HOROSHOUT/INTERSCOPE 71803 (10/08/96/98)	WHORIOTS	66		
70	54	47	5	SPICE 1	INTERSCOPE 71805 (10/08/96/98)	THE BLACK BOSSINAI (A.K.A. R. BOMB FROM DA BAY)	5		
71	76	45	5	BOBBY BROWN	MCA 12891 (10/08/96/98)	FOREVER	15		
72	60	71	11	IMMATURE	MCA 11640 (10/08/96/98)	THE JOURNEY	20		

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**RAPPIN 4-TAY**

4 THR HARD WAY

4 Tha Hard Way, the new album featuring the hit single  
**"MONEY MAKES THE MAN"**

Look for the video on BET and The Box #137

**IN STORES NOW**

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# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems, Radio Track Service. 105 R&B stations, ratings derived from gross impressions, computed by cross-averaging times of airplay with another station.

This data is used in the Hot R&B Songs chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION/LABEL)	THIS WEEK		LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION/LABEL)
				LAW	WEEKS ON			
1	1	★ ★ NO. 1 ★	TYRONE (B2K/RECORDED IN STUDIO)	1	1	★ ★ NO. 1 ★	MY BODY (B2K/RECORDED IN STUDIO)	4 (W/BK)
2	2	YOU MAKE ME WANNA...	TYRONE (B2K/RECORDED IN STUDIO)	2	16	OTHERSIDE OF THE GAME (B2K/RECORDED IN STUDIO)	TYRONE (B2K/RECORDED IN STUDIO)	4
3	7	A SONG FOR MAMA	TYRONE (B2K/RECORDED IN STUDIO)	3	6	GOOD GIRLS (B2K/RECORDED IN STUDIO)	TYRONE (B2K/RECORDED IN STUDIO)	1
4	12	MY BODY (LSS/EXCITESTEES)	TYRONE (B2K/RECORDED IN STUDIO)	4	24	33 IT'S NOT ME, IT'S THE BENJAMINS (B2K/RECORDED IN STUDIO)	TYRONE (B2K/RECORDED IN STUDIO)	1
5	11	WE'RE NOT MAKING LOVE NO MORE (TOTAL/LOVE IT)	TYRONE (B2K/RECORDED IN STUDIO)	5	13	PHENOMENON (B2K/RECORDED IN STUDIO)	TYRONE (B2K/RECORDED IN STUDIO)	1
6	40	WHAT ABOUT US (TOTAL/LOVE IT)	TYRONE (B2K/RECORDED IN STUDIO)	6	7	I GET LONELY (B2K/RECORDED IN STUDIO)	TYRONE (B2K/RECORDED IN STUDIO)	1
7	3	PUT YOUR MONEY WHERE YOUR MOUTH IS (LSS/EXCITESTEES)	TYRONE (B2K/RECORDED IN STUDIO)	7	41	IN MY BED (B2K/RECORDED IN STUDIO)	TYRONE (B2K/RECORDED IN STUDIO)	1
8	6	SOCK IT TO ME (LSS/EXCITESTEES)	TYRONE (B2K/RECORDED IN STUDIO)	8	2	FAIRY (B2K/RECORDED IN STUDIO)	TYRONE (B2K/RECORDED IN STUDIO)	1
9	13	INCE & LOVE (LSS/EXCITESTEES)	TYRONE (B2K/RECORDED IN STUDIO)	9	57	IN HARM'S WAY (B2K/RECORDED IN STUDIO)	TYRONE (B2K/RECORDED IN STUDIO)	1
10	10	BLUTTA LOVE (LSS/EXCITESTEES)	TYRONE (B2K/RECORDED IN STUDIO)	10	45	ALL GRIED UP (B2K/RECORDED IN STUDIO)	TYRONE (B2K/RECORDED IN STUDIO)	1
11	9	MY LOVE (IS THE SHIIIIH) (EX-14/16/18/20/21/23/24/25/26/27)	TYRONE (B2K/RECORDED IN STUDIO)	11	62	GET'IN JIGGY WIT IT (BLW/SMITH)	TYRONE (B2K/RECORDED IN STUDIO)	1
12	14	5 STEPS (ISLAND)	TYRONE (B2K/RECORDED IN STUDIO)	12	39	MEET THE NEW PROBLEMS (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
13	11	EVERYTHING (LSS/EXCITESTEES)	TYRONE (B2K/RECORDED IN STUDIO)	13	29	GOT IT, IT'S GONE (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
14	12	FEEL SO GOOD (MIA/BOYZ II MEN)	TYRONE (B2K/RECORDED IN STUDIO)	14	51	MONEY TALKS (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
15	6	I WONDER IF HEAVEN GOT A GHETTO (LSS/EXCITESTEES)	TYRONE (B2K/RECORDED IN STUDIO)	15	6	ALL MY LOVE (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
16	7	ARE U STILL DOWN (ADM/105/THURSTON/MUSCLE)	TYRONE (B2K/RECORDED IN STUDIO)	16	63	TOGETHER AGAIN (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
17	16	LUV 2 LUV (BLW/250Z/BLACKWOOD/UNIVERSAL)	TYRONE (B2K/RECORDED IN STUDIO)	17	—	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
18	9	A DREAM (LSS/EXCITESTEES)	TYRONE (B2K/RECORDED IN STUDIO)	18	6	NEW DADDY (PUT THAT IN MY POOT) (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
19	20	NEVER MAKE A PROMISE (BLW/SMITH)	TYRONE (B2K/RECORDED IN STUDIO)	19	55	SHOE WAS ON THE OTHER FOOT (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
20	11	DO IT (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	20	15	LAST NIGHT'S LETTER (K-C&J/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
21	17	I CARE 'BOUT YOU (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	21	5	JUST CLOWNIN' (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
22	4	RAPESTIN' (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	22	57	FOR YOU (KENNY LATTIMORE/COLUMBIA)	TYRONE (B2K/RECORDED IN STUDIO)	1
23	16	4 SEASONS OF LONGELESS (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	23	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
24	22	GUESS WHO'S BACK (SAVANNAH)	TYRONE (B2K/RECORDED IN STUDIO)	24	57	THAT GIRL (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
25	17	HE HOLD (CHANGE IS COMIN') (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	25	72	SO GOOD (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
26	12	THEY LIKE IT SLOW (IN-TOWN/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	26	1	4, 3, 2, 1 (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
27	19	DEJA LUU (UPTOWN/BABY)	TYRONE (B2K/RECORDED IN STUDIO)	27	63	GONE TILL NOVEMBER (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
28	33	LOVINGLY (MIA/BOYZ II MEN)	TYRONE (B2K/RECORDED IN STUDIO)	28	72	SHINE (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
29	43	ANYTIME (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	29	6	DO IT (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
30	56	3 WHAT (MIA/BOYZ II MEN)	TYRONE (B2K/RECORDED IN STUDIO)	30	1	IT'S ON TONIGHT (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
31	28	BEAR ARROUND THE WORLD (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	31	1	IT'S ON TONIGHT (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
32	26	THE ONE I GAVE MY HEART TO (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	32	1	IT'S ON TONIGHT (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
33	20	THE LOVE SCENE (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	33	5	NO, NO, NO (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
34	5	SEVEN DAYS (MIA/BOYZ II MEN)	TYRONE (B2K/RECORDED IN STUDIO)	34	1	4 ALL ABOUT YOU (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
35	34	DO IT (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	35	72	ONLY WHEN U'LL LOVE ME (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
36	29	NEVER MAKE A PROMISE (BLW/SMITH)	TYRONE (B2K/RECORDED IN STUDIO)	36	71	WHEN U'LL CALL IN (NEVER MAKE A PROMISE) (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
37	23	YOU SHOULDA BE MIA (NOT MADE FOR THIN MAN/BLW/SMITH)	TYRONE (B2K/RECORDED IN STUDIO)	37	69	SCREADOWN (MIA/BOYZ II MEN)	TYRONE (B2K/RECORDED IN STUDIO)	1

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## HOT R&B RECURRENT AIRPLAY

1	1	NEVER LET ME GO (TOTAL/LOVE IT)	TYRONE (B2K/RECORDED IN STUDIO)	14	12	NO DUGGITY (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
2	3	LOVIN' YOU TONIGHT (THE NOTORIOUS B.I.G./K-1/ADM/BOYD)	TYRONE (B2K/RECORDED IN STUDIO)	15	20	CUPID (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
3	5	THE SWING (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	16	8	THE MACH (MIA/BOYZ II MEN)	TYRONE (B2K/RECORDED IN STUDIO)	1
4	0	G.H.E.T.T.O. T.U.Y. (THE NOTORIOUS B.I.G./K-1/ADM/BOYD)	TYRONE (B2K/RECORDED IN STUDIO)	17	35	PONY (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
5	—	1 CAN WE (BLW/CHOC)	TYRONE (B2K/RECORDED IN STUDIO)	18	15	BIG DADDY (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
6	43	ONLY YOU (THE NOTORIOUS B.I.G./ADM/BOYD)	TYRONE (B2K/RECORDED IN STUDIO)	19	24	GET ME HOME (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
7	6	I BELIEVE (YOU EVER TIME I SEE YOUR FACE) (THE NOTORIOUS B.I.G./ADM/BOYD)	TYRONE (B2K/RECORDED IN STUDIO)	20	—	THINKING OF YOU (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
8	5	PROPHETIC (I R-EAT/BLW/CHOC)	TYRONE (B2K/RECORDED IN STUDIO)	21	24	WHAT KIND OF MAMA WOULD I BE (MIA/BOYZ II MEN)	TYRONE (B2K/RECORDED IN STUDIO)	1
9	13	NEVER LET ME GO (TOTAL/LOVE IT)	TYRONE (B2K/RECORDED IN STUDIO)	22	25	DON'T LET GO (LOVED ONE) (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
10	9	I'LL DO ANYTHING/MY SORRY (GREENLINE/1500 MUSIC)	TYRONE (B2K/RECORDED IN STUDIO)	23	55	TOUCH ME TEASE ME (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
11	10	HOMELESS (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	24	17	CAN'T HONEY ME DOWN (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
12	44	CRUSH ON YOU (THE NOTORIOUS B.I.G./ADM/BOYD)	TYRONE (B2K/RECORDED IN STUDIO)	25	6	SOMEONE (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
13	42	ASCENSION (DON'T EVER WORRY) (MAYHEW/COLUMBIA)	TYRONE (B2K/RECORDED IN STUDIO)	26	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
14	7	LOVING YOU (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	27	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
15	11	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	28	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
16	12	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	29	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
17	23	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	30	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
18	29	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	31	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
19	10	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	32	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
20	29	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	33	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
21	23	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	34	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
22	17	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	35	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
23	21	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	36	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
24	20	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	37	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
25	25	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	38	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
26	29	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	39	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
27	21	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	40	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
28	22	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	41	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
29	23	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	42	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
30	24	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	43	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
31	25	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	44	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
32	26	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	45	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
33	27	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	46	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
34	28	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	47	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
35	29	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	48	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
36	30	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	49	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
37	31	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	50	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
38	32	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	51	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
39	33	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	52	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
40	34	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	53	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
41	35	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	54	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
42	36	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	55	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
43	37	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	56	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
44	38	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	57	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
45	39	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	58	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
46	40	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	59	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
47	41	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	60	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
48	42	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	61	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
49	43	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	62	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
50	44	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	63	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
51	45	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	64	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
52	46	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	65	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
53	47	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	66	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
54	48	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	67	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
55	49	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	68	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
56	50	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	69	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
57	51	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	70	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
58	52	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	71	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
59	53	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	72	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
60	54	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	73	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
61	55	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	74	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	1
62	56	NEVER LET ME GO (BLW/CHOC/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)	75	1	— (TYRELL/ATLANTIC)	TYRONE (B2K/RECORDED IN STUDIO)</td	

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION	PEAK WEEK
PREVIOUS HOT 100 CHARTS							

***** No. 1 *****							
5 weeks at No. 1							
1	1	1	3	MY BODY	• LSG	1	
				DUET WITH KARINA (BROWNSTEIN/AL. PISERSON)	(CD) (2) EASTWEST 547-74363		
(2)	3	—	2	A SONG FOR MAMA	• BOY II MEN	2	
				NO. 1 SONG FOR MAMA	(CD) (2) MOTOWN 505272		
(3)	2	—	2	WE ARE MAKING LOVE NO MORE	• LADY BAGGAGE	2	
				WE ARE MAKING LOVE NO MORE	(CD) (2) LAFACE 24-9400		
4	4	6	18	YOU MAKE ME WANNA	• Usher	4	
				YOU MAKE ME WANNA	(CD) (2) LAFACE 24-9400		
2	2	4	2	BUTTA LOVE	• NEXT	2	
				BUTTA LOVE	(CD) (2) JAGGED 100-1400		
6	5	2	17	MY LOVE IS THE SHIMM	• SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA	17	
				MY LOVE IS THE SHIMM	(CD) (2) JAGGED 100-1400		
7	8	5	5	SOOK (T2) ME THE RAIN SUPA DAPPATI	• PEST (MACHETE/MANCO)	1	
				SOOK (T2) ME THE RAIN SUPA DAPPATI	(CD) (2) JAGGED 100-1400		
8	7	7	17	WHAT ABOUT US	• TOTAL	4	
				WHAT ABOUT US	(CD) (2) LAFACE 24-9400		
9	9	6	8	FEEL SO GOOD	• MAZE	5	
				FEEL SO GOOD	(CD) (2) MOTOWN 505272		
(10)	37	—	2	TOGETHER AGAIN	• JANET	10	
				TOGETHER AGAIN	(CD) (2) JAGGED 100-1400		
11	10	13	3	RED BROWN IN THE MORNIN' (BUT THE BEJONES)	• T-BOZ & CHARM	17	
				RED BROWN IN THE MORNIN' (BUT THE BEJONES)	(CD) (2) JAGGED 100-1400		
(12)	14	14	7	I DON'T EVER WANT TO SEE YOU AGAIN	• UNCLE SAM	12	
				I DON'T EVER WANT TO SEE YOU AGAIN	(CD) (2) STONEROCK 100-1000		
13	11	8	12	THE ONE I GAVE MY HEART TO	• THIRTYTHREE	8	
				THE ONE I GAVE MY HEART TO	(CD) (2) BLACKROUND 5000 ATLANTIC		
(14)	17	17	4	NO, NO, NO	• DESTINY'S CHILD	14	
				NO, NO, NO	(CD) (2) JAGGED 100-1400		
15	15	12	12	THINK IT LIKE IT'S	• T-BOZ & CHARM	12	
				THINK IT LIKE IT'S	(CD) (2) JAGGED 100-1400		
16	13	9	16	EVERYTHING	• MARY J. BLIGE	16	
				EVERYTHING	(CD) (2) JAGGED 100-1400		
17	12	11	1	I CAME TO LOVE YOU	• BISHOP	10	
				I CAME TO LOVE YOU	(CD) (2) LAFACE 24-9400		
(18)	18	—	1	I WONDER IF HEAVEN GOT A GHETTO	• 2PAC	18	
				I WONDER IF HEAVEN GOT A GHETTO	(CD) (2) JAGGED 100-1400		
19	16	10	4	4 SEASONS OF LONGNESS	• BOY II MEN	4	
				4 SEASONS OF LONGNESS	(CD) (2) MOTOWN 505272		
20	23	20	18	IN HARM'S WAY	• BEBE WINANS	20	
				IN HARM'S WAY	(CD) (2) JAGGED 100-1400		
21	20	18	16	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	• BRUNN MONIGHT FLAT MACE	4	
				YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	(CD) (2) MOTOWN 505272		
***** GREATEST GAINER/AIRPLAY *****							
(22)	26	2	2	JUST CLOWNING	• WC FROM WESTSIDE CONNECTION	23	
				JUST CLOWNING	(CD) (2) PARTYSIDE 100-1000		
(23)	24	—	2	TUCK ME IN	• KIMBERLY SCOTT	2	
				TUCK ME IN	(CD) (2) JAGGED 100-1400		
24	19	19	8	I'M NOT A PLAYER	• BIG PUNISHER	19	
				I'M NOT A PLAYER	(CD) (2) JAGGED 100-1400		
25	21	16	17	ALL CRIED OUT	• ALLURE	112	
				ALL CRIED OUT	(CD) (2) T-BOZ & CHARM		
(26)	26	28	8	SO GOOD	• DAVINA	29	
				SO GOOD	(CD) (2) LADY 65333		
27	22	15	12	LAST NIGHT'S LETTER	• K. C. & JOJO	1	
				LAST NIGHT'S LETTER	(CD) (2) JAGGED 100-1400		
28	25	23	28	NEVER MAKE A PROMISE	• DRU HILL	1	
				NEVER MAKE A PROMISE	(CD) (2) ISLAND 210208		
(29)	29	29	9	DON'T STOP THE MUSIC	• L. PLAYA	29	
				DON'T STOP THE MUSIC	(CD) (2) JET 575400		
30	20	21	8	PHENOMENON	• LL COOL J	1	
				PHENOMENON	(CD) (2) JAGGED 100-1400		
31	33	36	51	IN MY BED	• DRU HILL	1	
				IN MY BED	(CD) (2) JAGGED 100-1400		
(32)	32	32	3	YOU KNOW MY STRENGTH	• GANG STARR	32	
				YOU KNOW MY STRENGTH	(CD) (2) JAGGED 100-1400		
33	34	24	22	I CAN LOVE YOU ALL WE NEED	• MARY J. BLIGE	2	
				I CAN LOVE YOU ALL WE NEED	(CD) (2) JAGGED 100-1400		
***** GREATEST GAINER/SALES *****							
(34)	45	45	3	SKY'S THE LIMIT	• THE NOTORIOUS B.I.G. (FEATURING 112)	34	
				SKY'S THE LIMIT	(CD) (2) BAD 2500 757374		
35	31	27	21	21 MD MONEY PROBLEMS	• THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)	2	
				21 MD MONEY PROBLEMS	(CD) (2) BAD 2500 757374		
36	27	22	2	HONEY A	• MARIA CAREY	2	
				HONEY A	(CD) (2) JAGGED 100-1400		
(37)	35	30	23	UP JUMPA DA BOOGIE	• MAGGOD AND TIMBALAND	4	
				UP JUMPA DA BOOGIE	(CD) (2) BLACKROUND 5000 ATLANTIC		
(38)	39	39	10	RE	• NEYO	38	
				RE	(CD) (2) JAGGED 100-1400		
39	40	42	25	NOT TONIGHT A	• LUCY KIM FEAT. DRU, LEFT EYE, MARY J. BLIGE & ANGIE MARTINEZ	3	
				NOT TONIGHT A	(CD) (2) JAGGED 100-1400		
40	46	35	9	FOR YOU	• KENNY LATTIMORE	1	
				FOR YOU	(CD) (2) JAGGED 100-1400		
41	48	38	41	DJ KEE PLAYIN' (GET YOUR MUSIC ON)	• YVETTE MICHELE	36	
				DJ KEE PLAYIN' (GET YOUR MUSIC ON)	(CD) (2) JAGGED 100-1400		
(42)	55	56	12	DUKE UP (NOT A BOOGIE)	• LORDE TAYLOR & THE DUCKS	1	
				DUKE UP (NOT A BOOGIE)	(CD) (2) 76767 785000		
43	47	34	9	BABY YOU KNOW	• THE D'JAYS	34	
				BABY YOU KNOW	(CD) (2) JAGGED 100-1400		
44	41	26	17	IF I COULD TEACH THE WORLD	• BONE THUGS-N-HARMONY	20	
				IF I COULD TEACH THE WORLD	(CD) (2) RUTHLESS 334400		
45	36	25	16	I MISS MY HOMIES	• MASTER P FEATURING PIMP C AND THE SHOKER	16	
				I MISS MY HOMIES	(CD) (2) JAGGED 100-1400		
46	38	41	8	ALL OF MY DAYS	• CHANGING FEATS (JAY-Z, JAY-Z)	38	
				ALL OF MY DAYS	(CD) (2) BAD 2500 757374		
47	42	43	12	SUNSHINE	• JAY-Z FEATURING BABYFACE AND FOXY BROWN	37	
				SUNSHINE	(CD) (2) JAGGED 100-1400		
48	53	33	11	BACKYARD BOOGIE	• FOXY BROWN	1	
				BACKYARD BOOGIE	(CD) (2) JAGGED 100-1400		

Records with the greatest airplay and sales gain the seven. Greatest Gainer/Sales and Greatest Gainer/Play are awarded, respectively, for the largest sales and display increasing airplay within the top 20. \*Videoclip availability. #Recording Industry Association of America (RIAA) certified. \*\*Billboard magazine's chart for sales, featuring a certificate of 1 million units, with additional awards indicated by a numerical symbol. The sales certificate catalog number is for the largest single- or multi-artist release. #Recorded single unavailable. (CD) CD single availability. (EP) CD single maxi-single availability. (12") Vinyl maxi-single availability. (V) Vinyl single availability. (20) CD maxi-single availability. © 1997, Billboard Communications and Research, Inc.



**DATU FAISON'S  
RHYTHM  
SECTION**

**S**QUEEZE PLAY. As noted here last issue, the hair-thin margin that separated Boyz II Men's "Song" from Mariah Carey's "Hallelujah" (Hot 100, #10) and "Love" from TLC's "Ain't It Funky" could result in either song ending up atop the other. Indeed, "Mama," which trailed last issue by about 100 points, now leads "Love" by more than 900 points. Although Dr. Hu still fails to third place, his song continues to show strong sales and airplay growth, maintaining its bullet. The Boyz's key factor was a strong week at the R&B core panel, where a 50% hike moved them 5-2 on Hot R&B Singles; Dr Hu also moved up 10 slots to 10-1 on the airplay chart, up 64%. The tables have also turned on the radio side: Dr Hu holds on to No. 5 on Hot R&B airplay, up 11% listener increase but is overtaken by Boyz, who capture a 15% listener improvement, jumping 7-3 on the list.

**S**TILL NASTY: After debuting a week early on Hot R&B Singles due to street-date violations at the core panel, Janet's "Together Again" (Virgin) bolts 37-10 on Hot R&B Singles as a full week of sales come in. Although double audience sales of 11,400 are high, rank-in at No. 54 on Hot R&B Airplay, sales of more than 13,000 store units are enough to secure a top 10 position on the overall chart. Janet's sales gain 1,663% after the violation; she skates 53-3 on Hot R&B Singles Sales.

**F**LIP-FLOPPERS: When two songs are receiving airplay from the same commercial radio and television stations, the 75 is the common starplay chart. Janet Jackson's "Together Again" is listed on the chart. Although both tracks are listed, only the song that is receiving the greater amount of starplay will be factored into the Hot R&B Singles standing. Such is the case with Puff Daddy & The Family's "Been Around The World" (Bad Boy/Arista), which loses points and gets pushed back 10-11, following Janet's 37-10 move with "Together Again." However, last look at the lead track listed was "It's All About You," a hot R&B Airplay will show that "The Benjamin" slips 24-40 after losing 23% in audience, while "Been Around The World" jumps 38-30 with a 15% gain, thus the reason for the title reversal this issue.

To take it one step further, another Bad Boy tune, the Notorious B.I.G.'s "Sky's The Limit," which wins the Greatest/Gaines on Hot & B.B. Singles, was listed on last issue's chart as "Going Back To Cal." Both songs enjoyed airplay from B.I.G.'s "Life After Death" album and at one time had charted in the top 75 on Hot Rap Airplay chart. However, "Sky's The Limit" had not charted on the chart, neither time it ranks in the top 75 of that list. Therefore, the only track that gets listed on Hot & B.B. Singles is the one with the most airplay a situation that seems to change from week to week. As of this week, "Going Back To Cal" had 1 million listener impressions vs. 1.6 million for "Sky's The Limit."

**PETER ANDRE**

*(Continued from page 18)*

Also, he's an extremely hard worker and has a great attitude. The album hasn't done quite as well as expected here, but 'All Night, All Right' will be a massive singles hit."

Jonathan Rees, head of rock and pop at retail chain HMV, says, "Time isn't doing brilliantly in the U.K., but there are hopes that the single in January will be the key one that's going to push it back into the very top reaches of the chart. The expectations of how good, or how big, a single from Peter Andre should be are considerably more than they were a year ago. Perhaps there's too much expectation."

Harris, asked if any of the names on Andre's R&B wish list came back with a "Peter who?", says, "If we had introduced it as 'You should know about him,' we'd have been laying ourselves open. It was more a case of saying, 'There's an artist who's very popular in Europe and Asia we think you should know'."

Andre is well aware of the contrasting requirements of marketing departments on two sides of the Atlantic. "The marketing plan in the U.K. was the whole 'body' image," he says. "It was something no one else had really done. But in America, it's more of a vocal thing, rather than an image thing, that gets them interested. Some thing new has to be created. For example, when Montell [Jordan] came out with 'This Is How We Do It,' it was a new sound for its time."

Andre says he is happy to encourage input on his career path in the U.S. While "Time" features a remake with the Refugee Camp All Stars of Smokey Robinson's "The Tracks Of My Tears," it also addresses Andre's more traditional pop market by including "Letting You Go," co-written by Diane Warren with McKnight. "It offers many different styles within pop and R&B," he says. "I want to put it to the heads of the record companies and say, 'Which direction should I take, what will work here? I'm leaving it open to feedback.'"

Chantler is optimistic about Andre's chances in the R&B marketplace. "The collaborations give him a credibility that should transfer across the Atlantic," he says. "He's a great artist for radio."

## BUBBLING UNDER™ HOT R&B SINGLES

WEEKS	LAST WEEK	WEEKS ON	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	1	THE BOSS' BOTT	THE BOSS' BOTT (HARAJUKU/PHARAOH)
2	4	10	WALKING	WALKING (HOTROCK/GRANDE ROSE/INTERSCOPE)
3	5	1	YEAR OF CLA'UP '97	YEAR OF CLA'UP '97 (HOTROCK/INTERSCOPE)
4	3	1	DO IT ON THE UPSCAPE	DO IT ON THE UPSCAPE (T-ROLL/WHITEHORN)
5	2	1	AZ SIDE	AZ SIDE (AZ/WHITEHORN/WHITEHORN/EMERGENCE)
6	5	2	THE STEPS GARDEN	THE STEPS GARDEN (PHARAOH/INTERSCOPE/EMERGENCE)
7	12	2	SADDLE YOU UP	SADDLE YOU UP (HOTROCK/INTERSCOPE/WHITEHORN)
8	6	1	RE MY PRIVATE DANCE	RE MY PRIVATE DANCE (WHITEHORN/WHITEHORN/WHITEHORN)
9	11	1	IT'S RAININ' MEN... THE SEQUEL	IT'S RAININ' MEN... THE SEQUEL (HOTROCK/INTERSCOPE/WHITEHORN)
10	15	2	COME AND PARTY	COME AND PARTY (2 BM/INTERSCOPE)
11	16	1	WHATEVER U WANT	WHATEVER U WANT (HOTROCK/INTERSCOPE/WHITEHORN)
12	7	1	PAP CHALO	PAP CHALO (TAKESHI FUJI/INTERSCOPE/WHITEHORN)
13	5	1	PUFF... I'M... GOT TO GIVE IT UP	PUFF... I'M... GOT TO GIVE IT UP (HOTROCK/INTERSCOPE/WHITEHORN)
14	1	1	SHAKA	SHAKA (HOTROCK/INTERSCOPE/WHITEHORN)
15	2	1	THE BOSS' BOTT	THE BOSS' BOTT (HARAJUKU/PHARAOH)
16	3	1	SAKAMONI	SAKAMONI (HOTROCK/INTERSCOPE/WHITEHORN)
17	4	1	WALKING	WALKING (HOTROCK/GRANDE ROSE/INTERSCOPE)
18	1	1	DO IT ON THE UPSCAPE	DO IT ON THE UPSCAPE (T-ROLL/WHITEHORN)
19	2	1	AZ SIDE	AZ SIDE (AZ/WHITEHORN/WHITEHORN/EMERGENCE)
20	13	1	YEAR OF CLA'UP '97	YEAR OF CLA'UP '97 (HOTROCK/INTERSCOPE)
21	10	1	THE FRESHEST	THE FRESHEST (TAKESHI FUJI/INTERSCOPE/WHITEHORN)
22	13	1	SO AMAZING	SO AMAZING (TAKESHI FUJI/INTERSCOPE/WHITEHORN)
23	20	1	HARD TIMES	HARD TIMES (TAKESHI FUJI/INTERSCOPE/WHITEHORN)
24	19	1	UH UH	UH UH (TAKESHI FUJI/INTERSCOPE/WHITEHORN)
25	11	1	UH UH	UH UH (TAKESHI FUJI/INTERSCOPE/WHITEHORN)
26	21	1	PARTY PEOPLE	PARTY PEOPLE (TAKESHI FUJI/INTERSCOPE/WHITEHORN)
27	25	1	WON WON	WON WON (COCO/WHITEHORN/WHITEHORN)
28	22	1	COME ON HAWAII	COME ON HAWAII (TAKESHI FUJI/INTERSCOPE/WHITEHORN)
29	23	1	PUT THE MONKEY IN IT	PUT THE MONKEY IN IT (DAD AND SOUP/WHITEHORN/WHITEHORN)
30	24	1	SHAKA	SHAKA (HOTROCK/INTERSCOPE/WHITEHORN)
31	1	1	I CAN FEEL IT	I CAN FEEL IT (Ghetto May/INTERSCOPE/WHITEHORN)

**Teen Spirit.** Teen artists Usher and Brandy smile for the camera at the premiere party for the movie "Soul Food." Usher performed at the event, which was held at the House of Blues in Los Angeles.

Billboard.

## Hot Rap Singles

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS  
COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

RUMBLE & REVENGE RECORDS			***** No. 1 *****	
1	1	2	3	IT'S ALL ABOUT THE BEATINGS BEEN HAVING WORLD • PUFF DADDY & THE FAMILY (CD-111-BAD BOY 75127-01001) <small>10/13/98</small>
2	2	1	8	FEEL SO GOOD • (CD-111-BAD BOY 75127-01010) <small>10/13/98</small>
3	3	8	9	FIND A PLAYER • BIG PUNISHER
***** Greatest Gainer *****				
4	6	12	3	SKY'S THE LIMIT • THE NOTORIOUS B.I.G. (FEAT. 112) (CD-111-BAD BOY 75135-01001) <small>10/13/98</small>
5	4	—	2	JUST CLOWNING • WC FROM WESTSIDE CONNECTION
6	5	4	7	MOURN YOU TIL I JOIN YOU • NAUGHTY BY NATURE (CD-111-BAD BOY 75135-01002) <small>10/13/98</small>
7	7	5	4	YOU KNOW MY LEZ • GANG STARR (CD-111-BAD BOY 75135-01003) <small>10/13/98</small>
8	6	10	11	IF I COULD TEACH THE WORLD • BONE THUGS-N-HARMONY (CD-111-BAD BOY 75135-01004) <small>10/13/98</small>
9	8	23	19	UP JUMPS DA BOOGIE • MAGOO AND TIMBALAND (CD-111-BAD BOY 75135-01005) <small>10/13/98</small>
10	10	7	16	I MISS MY HOME • MASTER P FEAT. PIMP C AND THE SHOCKER
11	11	9	5	SHOWDOWN • E&K FEATURING MONTEL TEDDY (CD-111-BAD BOY 75135-01006) <small>10/13/98</small>
13	10	13	10	MAN BEHIND THE MUSIC • QUEEN PEN FEAT. TROY RILEY (CD-111-BAD BOY 75135-01007) <small>10/13/98</small>
12	13	25	25	NOT TONIGHT • U2 FEAT. GAR BRI, LEFT EYE, MUSI' ELLIOT & LAUREN MARIE (CD-111-BAD BOY 75135-01008) <small>10/13/98</small>
14	11	18	18	WE GOT IT THURSTON MOORE • MACK 10 (CD-111-BAD BOY 75135-01009) <small>10/13/98</small>
16	16	8	8	CLOSER • CAPONE - N. RUMBLE (CD-111-BAD BOY 75135-01010) <small>10/13/98</small>
17	17	23	28	WE'RE MISSING YOU • PUFF DADDY & FAITH EVANS (FEAT. 112) (CD-111-BAD BOY 75135-01011) <small>10/13/98</small>
19	21	14	14	AVOID THE TRAP • CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (CD-111-BAD BOY 75135-01012) <small>10/13/98</small>
20	18	—	2	I WONDER IF HEAVEN GOT A GHETTO • 2PAC (CD-111-BAD BOY 75135-01013) <small>10/13/98</small>
24	19	4	9	TIME BREAKS • NADANJU FEATURING KURTIS BLOW (CD-111-BAD BOY 75135-01014) <small>10/13/98</small>
28	20	4	4	JUST BECAUSE • SHAQUEEN (CD-111-BAD BOY 75135-01015) <small>10/13/98</small>
23	22	21	11	IMMA ROLLA • MR. MONEY LOC (CD-111-BAD BOY 75135-01016) <small>10/13/98</small>
23	17	17	17	THA HOP • KUNIS (CD-111-BAD BOY 75135-01017) <small>10/13/98</small>
23	18	14	14	OFF THE BOOKS • THE BEATNUTS (CD-111-BAD BOY 75135-01018) <small>10/13/98</small>
24	NEW	1	1	SUPERHERO • K.P. & ENVY (CD-111-BAD BOY 75135-01019) <small>10/13/98</small>
25	19	9	9	GET IT WET • TWINS 1 (CD-111-BAD BOY 75135-01020) <small>10/13/98</small>
27	27	24	6	BOUNCE BABY BOUNCE • FRAZE (CD-111-BAD BOY 75135-01021) <small>10/13/98</small>
27	29	27	7	WHAT I NEED • CRAIG MACK (CD-111-BAD BOY 75135-01022) <small>10/13/98</small>
26	26	23	23	MO MONEY NO PROBLEMS • THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & FAITH (CD-111-BAD BOY 75135-01023) <small>10/13/98</small>
29	29	31	8	PICK UP THE PHONE • LL COOL J (CD-111-BAD BOY 75135-01024) <small>10/13/98</small>
30	34	24	24	TAKE IT TO THE STREETS • RAMPAGE FEAT. BILLY WILLENCE (CD-111-BAD BOY 75135-01025) <small>10/13/98</small>
31	25	28	7	WHAT U GOTTA SAY • ROONEY-O (CD-111-BAD BOY 75135-01026) <small>10/13/98</small>
31	41	—	2	AZ SHOE • NASTYBOY KLUCE (CD-111-BAD BOY 75135-01027) <small>10/13/98</small>
31	32	11	11	BLAZING HOT • NICE & SMOOTH (CD-111-BAD BOY 75135-01028) <small>10/13/98</small>
34	43	12	10	EVERYDAY DANCER • THE 2 LIVE CREW (CD-111-BAD BOY 75135-01029) <small>10/13/98</small>
33	33	36	12	SUNSHINE • JAY-Z FEAT. BABYFACE AND FOXY BROWN (CD-111-BAD BOY 75135-01030) <small>10/13/98</small>
37	37	43	29	DOWN FOR YOURS • NASTYBOY KLUCE FEAT. ROGER TROUTMAN (CD-111-BAD BOY 75135-01031) <small>10/13/98</small>
35	45	—	2	COME AND PARTY • 2GM (CD-111-BAD BOY 75135-01032) <small>10/13/98</small>
36	40	41	11	IT'S YOURZ • WU-TANG CLAN (CD-111-BAD BOY 75135-01033) <small>10/13/98</small>
38	41	38	28	LOOK IN MY EYES • BONE THUGS-N-HARMONY (CD-111-BAD BOY 75135-01034) <small>10/13/98</small>
40	RE-ENTRY	4	4	MAOME BUTTAFLY • YOUNG MC (CD-111-BAD BOY 75135-01035) <small>10/13/98</small>
41	38	5	5	PAPI CHULO • TURDHOUSE FEAT. DAZ DILLINGER AND COBA-RED (CD-111-BAD BOY 75135-01036) <small>10/13/98</small>
45	38	17	17	REMINING ME OF YOU • COMMON FEAT. CHANTAY SAVAGE (CD-111-BAD BOY 75135-01037) <small>10/13/98</small>
45	43	17	8	COAST TO COAST • D'MEKA (CD-111-BAD BOY 75135-01038) <small>10/13/98</small>
44	32	—	14	ROCKIN STEEL • TURDHOUSE FEAT. KID KUSH & REAL PETER GUNZ & KMC (CD-111-BAD BOY 75135-01039) <small>10/13/98</small>
46	NEW	1	1	ROXANNE '97 • PUFF GADDY RHYME, STING & THE POLICE (CD-111-BAD BOY 75135-01040) <small>10/13/98</small>
46	40	48	5	C U WHEN I GET THERE • COOLIO FEAT. 40 TAEZ (CD-111-BAD BOY 75135-01041) <small>10/13/98</small>
47	44	—	16	I GOT DA FEELIN' • D.J. KOOL (CD-111-BAD BOY 75135-01042) <small>10/13/98</small>
48	34	30	6	RICHTER SCALE • EPMD (CD-111-BAD BOY 75135-01043) <small>10/13/98</small>
49	49	—	10	THE CALIFORNIA LOVE ALBUM • 2PAC (FEAT. KC AND JOJO) (CD-111-BAD BOY 75135-01044) <small>10/13/98</small>

Records with the greatest sales gains this week. • Videoclip availability. • Recording Industry Association of America (RIAA) certification for sales of 500,000 units. • RIAA certification for sales of 1 million units. • Certified 10x for cassette single. • Asterisk indicates catalog number is for cassettes maxi-single; cassette single unavailable. • Cassette single availability. (CD) CD single availability. (M) Cassette maxi-single availability. (TV) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, Inc. and SoundScan, Inc.

## Cardwell Proves To Be A Diva To Die For On 'Joi'

JOI CARDWELL has it all sorted out. That's never been more apparent than the split second when the primal tribal disco beat of "Soul To Bare" gives way to the seductive jazz/funk romance of "Crying Eyes" on her eponymous new album on EightBall Records. She's found a way to simultaneously pay the rent and nourish her creative spirit—and neither act compromises the other.

On 1995's "The World Is Full Of Trouble," Cardwell effectively emancipated herself from a slew of avenging figures who threatened to render her just another clubbified teen with a big voice. Now that she's home, though, you can see the album, you might never have gotten that point. Each single—though masterfully assembled to suit underground trends—rarely resembled Cardwell's original compositions. And there were a few occasions in which the irony of her voice's inexperience of her voice were laid in the mix.

During that time, the concert stage became Cardwell's best friend, allowing her to merge the boozing beats that DJs required with the substance that she refused to relinquish. Even in that context, she batished not to get lost in the same winning the right to do it. D.A.R.E. was a tour with a hand-four nights out of five. Nearly three years later, the idea of Cardwell taking the stage with only a tape and a mike seems utterly beneath her.

Her next challenge was to duplicate that unique energy in the studio. Not easy, but not impossible. "It's impossible to find 'Love, Love, Love,'" issued several years ago under the moniker Roller Goes Mystic, will be rereleased in January. The 12-inch will include his original trance-disco versions, as well as spankin' new mixes by the Experts and Mr. Pink.

On the surface, the swanky, hands-dans-air anthems "Power," "Found Love," and "Turn Back Time" have a mild if ya-can't-beat 'em vibe. Go beyond the perfunctive frenzy of each track, and you'll find rousing in lyrical twists and subtext.

While she's devised a method of separating the two, both smooth and intelligent, Cardwell clearly refuses to toe the company line of clubland—as evident during the R&B revisions of "Power" and the current single "Run To You," as well as the smoldering, Madonna-esque "We." In fact, it was during these numbers that Cardwell's name on the screen and her name on the label's logo became fused. On the surface, the swanky, hands-dans-air anthems "Power," "Found Love," and "Turn Back Time" have a mild if ya-can't-beat 'em vibe. Go beyond the perfunctive frenzy of each track, and you'll find rousing in lyrical twists and subtext.

And that's what brings her to the enviable point of virtually having it all. In a world where too many dance albums comprise three singles and seven filler cuts, "Joi Cardwell" is a triumph. We can only imagine where this gifted woman will take us next.

**GIFT LIFTED:** With Faithless all the rage throughout much of the world, it's no surprise that folks are clamoring for more material from Cheeky Records, the music camp over which studio wunderkind Rollo presides.



by Larry Flick

To that end, his sister Dido (she might just fine singer/tunemsmith in her own right) has just signed on with Arista to release her first album during the first quarter of '98. "No Angel," which will be issued the week of April 6, is a mix of Cheeky/Champion Records' wares produced by Rollo, and it has a distinctive alternative vibe that may trigger initial comparisons to Olive and Annie Lennox.

For a sneak preview of Dido's striking charisma and creamy alto range, look for her in the touring lineup of the 1998 Billboard Dance Awards, with the band for nearly a year now and blossomed into a formidable stage presence. It was clearly good training for what we predict will be a vigorous, prosperous new year under the center-stage spotlight.

While we have the folks at Cheeky and Champion on our mind, we want to alert you to a CD that's almost impossible-to-find: "Love, Love, Love," issued several years ago under the moniker Roller Goes Mystic, will be rereleased in January. The 12-inch will include his original trance-disco versions, as well as spankin' new mixes by the Experts and Mr. Pink.

On the surface, the swanky, hands-dans-air anthems "Power," "Found Love," and "Turn Back Time" have a

mild if ya-can't-beat 'em vibe. Go beyond the perfunctive frenzy of each track, and you'll find rousing in lyrical twists and subtext.

Although Kristine is immersed in writing songs for her next *Champion/RCM* collection (which we hear will be titled "Wash," due in January), she's still working her last few songs (at the start of the summer season), her now-classic debut disc, "Land Of The Living," will spawn yet one more single in the U.K. The electronic-leaving "Sweet Mercy Me" has been drastically rehanded by a handful of producers, including Junior Vasquez, DJ Mark, and DJ Badd. And DJ Rob D is in the process of assembling a 20-piece orchestra for a version that will have a symphonic pop feel. However, the label has yet to confirm which mixes will make the final cut, though we're optimistic that Champion's penchant for doing double- and triple-record sets will allow almost every version to be included.

Astralwerks continues to be the上等 choice of home for U.K. electroclash celebutantes. The Caroline-distributed indie has just secured a deal with drum'n'bass upstart Adam F, who has made many a heart faster in the past with underground goodies like "Metropolis" and "Circles" (which was sampled in *Die Hard With A Vengeance* two years after its European single release). They have been re-released for inclusion on his full-length debut, "Colours," which will be issued here March 10. The super-hot Roni Size has reconstructed "Circles," while Doc Scott did the honors on

"Metropolis."

"Colours" will benefit from several high-profile guest appearances, most notably *Everything But The Girl* chanteuse Tracey Thorn, who lends her torchy pipes to the single "The Tree Knows Everything." Plans are also in the works for a spring U.S. tour with Adam F supported by a full band. The idea of hearing his mix fleshed out in a live setting makes us all tingly with anticipation.

After nearly a decade mostly performing other writers' material, Sybill has finally grabbed the chance to fully express herself as an artist. She's performed every year since "Soul To Bare," her first album for Coalition Records U.K., and the results are just smashing. With the input of producers Gary Miller and Craig & Nobby, she deftly dabbles in credible funk, old-school R&B, and plausibly house music—bringing solid pop sensibility to every track. "I'm a bit of a purist," she says of the title track and "Why," both of which have been enjoying successful turntable stints. They're a fitting prelude to a set that includes the rousing disco-spiced twirler "If We Love Each Other" (which demands single release).



**The Emotions** have reunited after a 15-year hiatus to perform in "Bigger Than Bubble Gum," a theatrical production that chronicles their rise to fame and includes hits like the pop/disco evergreen "Best Of My Love." With the members of the sibling act playing themselves, the show runs through January at Alice Tully Hall at New York's Lincoln Center. "Bigger Than Bubble Gum" was recently nominated for several 1997 National Arts, for the Advancement of Colored People Theatre Awards and will begin a road tour in February. Pictured, from left, are group members Sheila, Wanda, and Jeanette Hutchinson.

and the sleek, jeep-friendly cruiser "Ready For Love." All along, Sybill performs with deceptive ease, never

seeming to break a sweat whether she's scaling to the upper region of her range or getting down'n'gritty.

## Wash Puts It Together On 'Collection'

■ BY SHAWNEE SMITH

**NEW YORK**—The opportunity to increase her profile as a band-oriented live performer is fueling club legend Martha Wash's desire to release *The Collection*, a greatest-hits package due Jan. 27 on Logic/BMG Records. "I'm trying to get out of performing in clubs," says Wash. "In clubs, you're just performing to tracks. But with live shows, you do what you want. The staging is different. I can perform any type of music I want."

Wash's collection will be a mix of old and new, including classics like her Weather Girls-era hit "It's Raining Men," her Black Box smash "Strike

It Up," and her solo anthem "Give It To You," but the vocalist hints that audiences may also witness a few gospel and R&B ballad selections—genres she personally enjoys.

"I probably do a little gospel," she says of the music she likes to listen to the most. "For the die-hard fans though, there will be a lot of the old [dance] material, as well as some of the new stuff. But I'm not going to tell you everything. You'll just have to come see me."

According to Tom Storr, national director of sales and marketing at Logic, Wash will be accompanied by a six-piece band and three background singers while on tour. She is scheduled to hit the road in early February. The opening gig will be in New York, and the event will double as a release celebration for "The Collection."

"Martha's music is strongest in New York, Washington, D.C., Philadelphia; Baltimore; Miami; Chicago; Detroit; Los Angeles; and San Francisco, so we're really targeting the urban and gay populations in those cities to make sure she gets off to a good start," he says, noting that Wash has performed in clubs and in mid-sized venues across the U.S.

Like Wash's show, "The Collection" is a mixture of past and present material. There are three brand-new songs on the set. "Catch The Light" is a signature Wash anthem while "Come" is an African-influenced dance track written by drummer Mark. "Rhythm" is a bluesy tunesmith Denise Rich and Sammy McKinney. Finally, "God Bless The Road" is an inspirational R&B/gospel ballad that will be tested at radio in early January.

"This CD is not necessarily my greatest hits, but a look back on my



MARTHA WASH

recordings with Sylvester, Two Toms Of Fun, and what I've done the last couple of years," she says. "A lot of it was not on any one album, so there was talk about putting all the songs on one CD, since a lot of the older material was very hard to find—particularly the Two Toms Of Fun."

The first single release from "The Collection" is "It's Raining Men... The Sequel," featuring RuPaul.

"The idea to update the song was suggested by the label, and it was just crazy enough to do," says Wash. "RuPaul gave it a slight twist and it fit."

The track was released Nov. 4 to club DJs on 12-inch vinyl and to retail on CD max-single. It debuted at No. 1 on *Billboard's* Hot Dance Music/Maxi-Singles Sales chart the week of Nov. 22. It holds the No. 6 spot on this chart this issue.

(Continued on next page)

## Billboard HOT Dance Breakouts

DECEMBER 20, 1997

### CLUB PLAY

1. TOGETHER AGAIN JANET WRIGGLES IT'S OVER (IT'S UNDER) DOLLSHEAD (REPRISE)
2. I'M A DOLLSHEAD LADY JANET WRIGGLES IT'S OVER (IT'S UNDER) DOLLSHEAD (REPRISE)
3. EVERYTIME U LUST HOW CHORUS CHOOSE LIFE PF PROJECT FEAT. EVAN MCGREGOR PLATINUM

### MAXI-SINGLES SALES

1. ROXANNE '97 STING & THE POLICE
2. HOW DO I LOVE DEBORA MICHAELS
3. THE HILLBILLY SONG MAMAW MAMU MINO FUJI TOKU TWINS JURUS
4. REASONS FOR LIVING DANNON SKEAT ALIATIC

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE  
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2WD	WINS	LOSES	TITLE	IMPRINT & NUMBER/PRODUCTION LABEL	OF DANCE CLUB PLAYLISTS			ARTIST
							1	2	3	
1	2	3	8	0	CHESAPEAKE PRESS 2	JULY/SEPT 1970	★★★ No. 1 ★★	1 week at No. 1		DAT OVEN
2	5	7	7	1	MUCH BETTER TWISTED 5535MCA	CLUB 69 FEATURING SUZANNE PALMER				
3	7	15	6	0	NEVER GONE FALL ARISTA PROMO	LISA STANFIELD				
4	6	5	9	0	LET ME HARDEER EMPIRE STATE/5535MCA	54216/LIGHTYEAR				VICTOR CALDERONE
5	4	9	3	0	BE TO IN LOVE MAH GUESTRY RHYTHM	12521				NAW
6	5	12	7	0	CATCH PULSE-A/PROMO/POP	12521				SUNSCREEN
7	18	1	16	0	LOVE, PEACE AND GREASE	REFLECTIONS/193961/1974				BT
8	10	18	8	0	GOT 'TIL IT'S GONE VIVIAN PRYOR	● JANET (FEATURING Q-TIP AND JONI MITCHELL)				CLUB 69 FEATURING KIM COOPER
9	1	8	0	0	DRAMA TWISTED 5545MCA	12521				● BROOKLYN BOUNCE
10	18	14	8	0	GET READY TO BOUNCE (DEL AMERICA 3722)	12521				
11	1	1	0	0	ECUADOR ULTRAMIX 5545MCA	12521				● SASHI
12	18	23	0	0	ONE GOOD REASON MARI 2010	12521				SOUL STATION
13	18	33	0	0	PERFECT LOVE THIRSTED 5545MCA	12521				● REGINA
14	18	16	6	0	DAY BY DAY (DIXIE 5283)	12521				
15	18	4	10	0	MURKIE TURN ME OUT (THE SMOOTH) RHYTHM (RHYTHM 12521)	12521				PRAXIS FEAT. KATHY BROWN
16	25	34	0	0	KISS YOU ALL OVER AFRICA 13438	12521				NO MERCY
17	18	16	6	0	THE RIGHT WAY HOW FLEW IMPORT	12521				ERIC GARCIA
18	18	8	11	0	DEAD DAY MARCH 2011	12521				KATRINA VAUGHN
19	32	38	0	0	SING A SONG MEXICO 20233	12521				● BYRON DUNWELL
20	26	39	1	0	CIRCLEK KING STYL 1070	12521				● KIMMARA LOVELACE
21	11	10	17	0	CLOSER THAN CLOSE (BEGGING IMPORT)	12521				ROSIE GAINES
* * * POWER PICK * * *										
22	10	42	3	0	SPICE UP YOUR LIFE (VIRGIN 51945)	12521				● SPICE GUY 5
23	34	45	3	0	SHOE WAS ON THE OTHER FOOT MCA PROMO	12521				PAULI LAMBRECHTS
24	26	16	10	0	WORDS THAT YOU SAY STRUGG RHYTHM 12521	12521				WHITEBIRD FEATURING VERONICA BROWN
25	37	47	3	0	SOMETHING TO BELIEVE IN (ATLANTIC 84655)	12521				● LINDA MARIE
26	16	8	10	0	AMN'T HOW TO HIDE CHAMPION 331	12521				SANDY B
27	20	19	8	0	SUNSTROKE (DEL AMERICA 51799)	12521				● CHICANE
28	32	35	5	0	WHAT WOULD WE DO '97 (ARDIKA 002)	12521				D.S.K.
29	25	25	8	0	CLAP YOUR HANDS (TRIPPINGON 570527ISLAND)	12521				LUL LOUIS & THE PARTY
30	35	37	4	0	WANNA B LIKE A MAN YU 38815/VRAN	12521				● SHANE JONES
31	26	17	9	0	THEME FROM THE VILLAGE OF THE DOLLS (WARNER BROS 49562)	12521				K.D. LANG
32	27	29	6	0	I BELIEVE VELOCITY 61007	12521				PRO TOOLZ FEATURING ALTHEA MOQUELINE
33	36	38	4	0	RISE HOLA 34103	12521				● VERONICA
* * * HOT SHOT DEBUT * * *										
34	NEW	1	0	0	REASONS FOR LIVING ATLANTIC 54554	12521				DUNCAN SHEPHERD
35	41	45	3	0	IT'S MY LIFE SPICE IMPORT	12521				GIBRASITY
36	31	22	10	0	DON'T GO LOC 14748/ARTA	12521				LE CLICK FEATURING KAYO
37	45	—	8	0	LAND OF EASYST SQUEASY CLEAN 539	12521				FILIPRAGM
38	47	—	8	0	SKY'S THE LIMIT (DIXIE 5284)	12521				MACK VIBE FEATURING JACQUELINE
39	16	18	13	0	JAMES BOND THEME (ELASTIC 134984)	12521				● MOBY
40	48	48	3	0	DANCE (DO THAT THING) RHYTHM 12521	12521				BLACK MAGIC
41	40	41	0	0	THE WILDSTILE INTENT 541/SPREDY	12521				● DJ SUPREME
42	47	—	2	0	ROCK THE FEAT BEAT WANNER BROS 43957	12521				● NATURAL BORN CHILLERS
43	NEW	1	0	0	BENEDICTUS GROOVILICIOUS 12521/CTLY RHYTHM	12521				BRANDNUG
44	NEW	1	0	0	IT'S RAINING ME, THE SEQUEL LOGIC 52854	12521				● MARTHA WASH FEATURING RUPA
45	48	38	6	0	BALLAD OF CLEO & JOE EPC 76194	12521				CYNDI LAUPER
46	38	33	0	0	YOU CAN DO IT GLENNY 13192	12521				THE BRAND NEW HEAVIES
47	NEW	1	0	0	GUNMAN KRETC 43968/BRITISH	12521				187 LOCKDOWN
48	48	—	8	0	YOU ARE MY FRIEND JEFFERSON 2535	12521				INSTINCT
49	NEW	1	0	0	GET MOVIN' MUN 13176/CTLY RHYTHM	12521				BLUE TRAIN
50	39	27	12	0	BE MY BABY MARDI 54021/2010	12521				● CAPPELLA

• Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among single titles. • Best Selling: Based on availability. Catalog number is listed for most single-CD and CD single releases if vinyl is unavailable. • Sales chart: (M) Cassette single-monthly; (T) Vinyl single-monthly; (20) CD multi-single availability. © 1997, Billboard Communications.

## WASH PUTS IT TOGETHER ON 'COLLECTION'

*(Continued from preceding page)*

Logic will not begin soliciting airplay for "It's Raining Men . . . The Sexual" until January.

"With the holidays coming up, most of the stations go to special programming, and we don't want to get lost in the shuffle," says Storr. "We're going to attack them once the programming is back to normal in

The set also includes the C+C Music Factory pop hit "Gonna Make You Sweat (Everybody Dance Now)".

Wash and fellow club icon Jocelyn Brown; and a rerecorded version of "Strike It Up." The Black Box song was recut because RCA refused to release the original recording for the Logic set.

"The surprising part [of the compilation] was realizing that I had done as much work as I have," says Wash. "And I still have enough for a volume two."

completing several more projects, though she's not setting any dates. "I may have run out of ideas, but the people around me have not," she says, citing Tony Bennett's recent resurgence among the youth as one

of her inspirations. "I don't intend on doing dance music all my life." A totally gospel- or ballad-driven set and a few Broadway musicals top her list of possible directions.

will fill out a multiple-choice quiz concerning key facts about Wash's musical history. Entry forms will be available at independent and chain stores and via a print ad in the January issue of *Dance Music Authority* magazine. Wash will personally select a winner from the correct entries, who will be flown to New York for her album release/tour kickoff performance.

At radio, stations will play several songs from "The Collection," and listeners

"We are looking to create main

"We are looking to create mainstream awareness, because we want her to become more associated with women who are powerful voices, like Aretha Franklin and Chaka Khan," says Shana Mathur of Shakti Media, the indie marketing company handling the project. "When you say the name Martha Wash, people know her voice, but it takes people a minute to know who she is. We want to establish

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS POINT OF SALE EQUIPPED KEY DANCE RETAILERS WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®

LAST WEEK	2 WKS	THIS WEEK	DEBUT	ARTIST
TOP 100 HIGHEST-SELLING SONGS				
1 NEW ►	1	TOGETHER AGAIN (D) (20) 1050538673	1 week at No. 1	JANET
2	1	IT'S ALL ABOUT THE BENJAMIN/HOUR AROUND THE WORLD (D) (20) 1050538744	1 week at No. 2	PUFF DADDY & THE FAMILY
3	1	SKY'S THE LIMIT/GOING BACK TO CALI (D) (20) 991250000	1 week at No. 3	THE NOTORIOUS B.I.G. (FEAT. JAY-Z)
4 NEW! ►	1	FREE (D) (20) 0343755000	1 week at No. 4	MISSY "MISSES" ELLIOTT (FEAT. ULTRAMAN)
5	1	SOCK IT 2 ME/BEATIN' UP DA PUPA (D) (20) 9610345000	1 week at No. 5	MISSY "MISSES" ELLIOTT (FEAT. ULTRAMAN)
6	2	IT'S RAINING MEN...THE SEQUEL (D) (20) 525064	1 week at No. 6	MARIAH CAREY (FEAT. R. HUBBIE)
7	3	WHAT ABOUT US (D) (20) 1242710000	1 week at No. 7	TOTAL
8	2	SO (D) (20) 1050538494	1 week at No. 8	GANG STAR
9 NEW! ►	3	YOU KNOW MY STEEZ (D) (20) 1050538494	1 week at No. 9	2HAC
10	8	I WONDER IF HEAVEN GOT A GHETTO (D) (20) 450000	1 week at No. 10	MARY J. BLIGE
11	19	EVERYTHING (D) (20) 550504	1 week at No. 11	SHE MOVES
12	8	BREAKING ALL THE RULES (D) (20) 22304	1 week at No. 12	THE BEATNUTS (FEAT. BIG PUNISHER & CUBAN LINK)
13	8	OFF THE BOOKS (D) (20) 1050538494	1 week at No. 13	DESTINY'S CHILD
14	29	NO, NO, NO (D) (20) 1200000000	1 week at No. 14	DEBORAH COOK
15	19	25 THINGS JUST AIN'T THE SAME (D) (20) 13300	1 week at No. 15	SUZANNE
16	8	MUCH BETTER (D) (20) 5535330000	1 week at No. 16	CLUB 69 (FEATURING SUZANNE)

\*\*\*GREATEST GAINER\*\*\*

17	47	36	3	BENEDICTUS (THE GUADUANOS) (SUSPENDED PYTHIAN)	BRUNNINIG
18	28	2	SAMBA DA JAMBOERA (D) (O) TONY JAY 417	FELIZA	
18	19	8	ALL CRIED OUT (D) 26 TRACK MASTERS/WHITE 78756/C	◆ ALLURE FEATURING 112	
28	8	18	ONE MORE NIGHT (D) (O) TONY JAY 417	AMBER	
29	10	8	SMACK MY RITCH UP (D) 10 AL MULUMARSH/ASH/PAINTER BRO	◆ PROUDY	
26	30	19	HONEY (D) (O) 72700 78615	◆ MARIAH CAREY	
22	24	8	LOLIPOP (I) (D) (O) MOCA 56411	◆ AGUA	
24	18	19	YOU'RE NOT ALONE (D) (O) RIA 64904	◆ OLIVE	
23	6	2	PLEASE (O) ISLAND 57215	◆ SPICE GIRLS	
38	25	8	SPIN ON YOUR LIFE (D) VIRGIN 3820	◆ SPICE GIRLS	
27	19	25	SPIN SPIN SPIN (D) (O) CLEAN UP/IRON UNDERGROUND 38990/WIRGIN	◆ SNEAKER PIMES	
23	25	8	MAGIC CRASH (D) (O) 72700 55270/C	HOUSE HEROES	
32	38	18	MY LOVE IS THE SHINE (I) (D) 7001 505 4261	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TARA	
35	37	18	PHENOMENON (D) 70 JET 56961/EMULSION	◆ LL COOL J	
<b>31</b>					
31	<b>NEW</b>	8	LAND OF ECASTY (D) SOLAR/CLEAN 539	PILGRIMAGE	
32	18	15	I'M AFRAID OF AMERICA (D) (O) VIRGIN 38618	◆ DAVID BOWIE	
33	42	34	BUTTA LOVE (D) (O) ARISTA 13413	◆ NEXT	
34	<b>NEW</b>	8	ROCK THE FUZZY BEAT (D) (O) WARRIOR 4160	◆ NATURAL BORN CHILLERS	
25	46	5	RUN TO YOU (D) (O) ESSENTIALS 4213/YUICHIRO	JOY CROWELL	
31	<b>NEW</b>	8	TURTHUMMING (D) REPUBLIC 5615/INTERVAL	◆ CHUMBINAWA	
31	RE-ENTRY	8	LOVE, PEACE AND GREASE (D) (O) KINETIC/RECORDED 1990	BT	
31	<b>NEW</b>	8	SOMETHING TO BELIEVE IN (D) ATLANTIC 54045	◆ LINDA EDER	
31	RE-ENTRY	8	SHANTY (D) (O) 72700 55270/C	SANDY B	
45	23	13	AIN'T NO NEED TO HIDE (D) CHAMPION 321	LE CLICK FEATURING KAYO	
<b>41</b>					
41	34	10	SUNSHINE (D) (O) RCA/VELVET JAM 574823/MURPHY	◆ JAY-Z FEAT. BABYFACE AND FOXY BROWN	
42	RE-ENTRY	8	SHOW ME LOVE (D) (O) RIA 64904	◆ ROBIN	
43	46	5	RELAX HORIZON (D) (O) VIBRANT UNDERGROUND 38620/WIRGIN	◆ THE HEARTISTS	
44	<b>NEW</b>	1	CIRCLES (D) (O) KING STREET 1070	◆ KIMARA LOVELACE	
45	15	24	YOU MAKE ME WANNA... (D) (O) LAFACE 24265/WIRGIN	◆ USHER	
45	<b>NEW</b>	8	GET READY TO ROUNCE (D) (O) EMI 1001A 3722	◆ BROOKLYN BOUNCE	
47	RE-ENTRY	8	L-L-L-L-ESS (D) (O) 70977/WIRGIN	◆ DIANA KRUMHORN	
48	RE-ENTRY	8	CHOICE (D) (O) 70930	◆ CROOKLYN CROWN	
48	49	29	THEME FROM THE VALLEY OF THE DOLLS (D) (O) WARRIOR 41606, 49952	K.D. LANG	
50	23	26	SOMEWHERE RED LETTER DAY (D) (O) ATLANTIC 54035	◆ PET SHOP BOYS	

# Country

ARTISTS & MUSIC



Making A Point. Anita Cochran and Steve Werner give each other direction while filming a video for their duet on the song "What If I Said." The cut is on Cochran's debut Warner Bros. album, "Back To You."

## Changes Strengthen Hayes' 'Wrong' Columbia Set Gets 2nd Start In 'The Day'

■ BY CHET FLIPPO

NASHVILLE—Wade Hayes originally wanted to call his forthcoming DKC/Columbia album "Tore Up From The Floor Up" after the song of the same name, which represents the raucous, straight-ahead brand of traditional country music he champions.

However, other record labels prevailed, and the album due Jan. 27, is titled "When The Wrong One Loves You Right." The album is also missing his version of the classic Glen Campbell song "Wichita Lineman," which did not do particularly well as a single earlier this year, so it was dropped from the

album.

The album's unconventional first single, however, "The Day That She Left Tulsa (In A Chevy)," is attracting attention and play is at No. 38 on this issue's Hot Country Singles & Tracks chart.

KYGO Denver music director Jennifer Page says that the single showed immediate

impact after she added it to the station's playlist. "In our first test-out," she says, "74% were familiar with it. Of that, 40% liked it a lot, 30% liked it, and 22% felt it was so-so. But when we run the average, the song is testing out sixth most popular out of the 30 songs that we play."

Page says that Hayes' detour with "Wichita Lineman" didn't hurt him with the listening public. "People like him," she says. "He's traditional with

out being overly twangy. And 'The Day That She Left Tulsa' really makes you think—there's a storyancy involved, and the child doesn't belong to the narrator. Wade came to the station and played it acoustically for us and explained the story to us. Everyone's real positive about it. That represents a country song in all its aspects."

Since Music Nashville senior VP of artist development Mike Kraski says that the label is "re-thinking" about the station radio's had to "The Day That She Left Tulsa." That's not the kind of record that's a great success these days in radio—a lot of substance, very challenging. (Columbia national promotion director) Ted Wagner and the promotion staff are very positive about it. They liked it. 'We're coming in with one piece of music, and we want you to hear it and appreciate it,' and the reaction has been nothing short of astounding."

Kraski says the label's primary goal is to aid Hayes fans to the existence of the new album. "Wade truly does have

*(Continued on page 27)*

## Garth Brooks' Formula For Success; Country Consumers At Home On The Net

ON THE ROW: Garth Brooks tells Nashville Scene that he was surprised by first-week sales of his album, "Sevens." "I would have taken anything we got," he says. "Four hundred [thousand] would have been a nice number; seven would have been nice. We were trying to get rid of that limited edition of 177,777 in the first two weeks, so getting rid of the first edition in the third week was nice."

Brooks says that "the first figures are sending any kind of message that it's a success." He adds, "I don't know about Garth Brooks. Here in our own town, here in our own industry, statements have been made to the effect that our 'fairweather fans' of '91 and '92 are gone. That's bullshit. They're here; we just haven't done anything to touch them, and that's including myself. I'm not saying we are right now, but they're out there."

Regarding the fact that many were surprised by some of the songs he picked for his set, Brooks says, "When your album comes, you make the 10 best songs you can find that fit that format. That doesn't mean it's the 10 greatest songs, but what fits that format is what picks that are working on. So, never cut anything for any other reason than the fact that you love the song."

PEOPLE: Rockabilly legend Carl Perkins has suffered two strokes in past weeks. The 65-year-old singer is recovering at home in Jackson, Tenn., after being treated at Baptist Hospital. Perkins, who has been maintaining a active tour schedule, canceled a "Prime Time Country" taping but plans to play a Feb. 28 benefit show with Billy Ray Cyrus in Jackson.

Olivia Newton-John is in the studio here with a different producer each day. Producing her in different sessions are Don Cook, Tony Brown, Gary Burr, Chris Farren, and John Farrar. Her MCA Nashville album is scheduled for a Jan. 19 release. The new disc, grouped with "Tearin' Up Your Heart," radio and video singles, plus a disc to be released at the end of the year... John Barry signs an exclusive management contract with Firststarz Management and will be co-managed by Miles Copeland and Anastasia Pruitt... Bob Dylan has recorded a duet of the song "Lonesome Highway" with bluegrass great Ralph Stanley for the latter's upcoming album of duets, due in April from Rebel Records.

ON THE ROW: Nashville sponsorship marketing agency Warner/Avalon will represent the 1998 Robert Plant/Jimmy Page North American tour. Warner/Avalon worked

the Fruit of the Loom Country Fest '97 as well as the Fruit of the Loom Country Comfort Music Series... Coming in January: Billboard contributor Dan Daley's book "Nashville's Unwritten Rules: Inside The Business Of Country Music," from Overlook Press.

ON THE TUBE: CMT reports that its new "CMT Request Line" program has yielded a major surprise. The show's first "Music Monday" at 8 p.m. on Sept. 22, and, as CMT VPGM Butch Hastaba tells Nashville Scene, the show's producers expected requests would be large and be made on the show's 900 phone lines. "But," says Hastaba, "after [www.country.com](http://www.country.com), CMT's and MTV's Internet site came online, we thought it would be a natural, but we weren't sure how many country fans have computers. So, besides the 900 number, we had a team on country.com."

The surprise? "Since the debut," Hastaba says, "we've had 10,000 requests and dedications. Ninety-three percent of those have come over the Internet. So, I think we can safely say that the core country consumer is the same name. The set is on Finer Arts Records of Denver."

ROY AGAIN: Barbara Orbison tells Nashville Scene she's beginning commentary on her son Roy's career leading up to the 10th anniversary next December of the death of her husband, Roy. In addition to a CD album of his songs (Nashville Scene, Nov. 8), she has a Jan. 13 date set for a CD and video of a show Roy did in 1965 in Holland. "It was bootlegged in Europe for years," she says of the video. Titled "Combo Concert," it features Roy and his band the Candymen at the height of his popularity. The CD has five new tracks from the only live video show at Patti Page's Theatre in 1965. "They invited him to do it as Elvis Presley," she says. Now Nashville-based Orbison says she'll release Roy product on her Orbison Records and new product on her Orbis Records.

THE THOMPSON BROTHERS BAND



by Chet Flippo

Internet-friendly"

CHRISTMAS CHEER: "A Hill Country Christmas" by Willie Nelson with Bobbie Nelson is a warm, intimate, acoustic, and unconventional approach to Christmas standards. The Nelsons' Bobbie Nelson's sultry, smoky stylings work especially well. Gene Autry joins in on "Here Comes Santa Claus." The one new Nelson original on the album, "El Nifio," is a lovely Spanish-flavored song and is obviously not about the weather phenomenon of the same name. The set is on Finer Arts Records of Denver.

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## RCA's Thompson Brothers Have Drive To Score At Radio

■ BY DEBORAH EVANS PRICE

NASHVILLE—Different music demands a different approach, and that's what RCA is doing with the Thompson Brothers Band. After having whetted public appetite with a 1996 EE "Cows On Mainstreet," the trio's debut, "Busted On The Dog," will be released on Jan. 27.

The label's goal has been to get the group as much exposure as possible before the release of the album. To accomplish that, RCA staffers have had the trio on an extensive radio tour and had it opening for other acts as well as headlining club gigs across the country. The label also sponsored three shows in Denver, Boston, and New Orleans.

The group has also recorded an "Annie, Come-Coca" single that will air nationally on country radio stations from six weeks prior to the release of the album.

"We wanted to make sure people saw us live. We have kept these things on the road," says Butch Hastaba, Butch Nelson Group senior VPGM. "They've kept them playing everywhere. They have a van. They travel. They never sleep. I am the road with them for three days, and I never saw them actually sleep. They just keep going. They're always on the road, always crazy. They enjoy playing in front of radio stations and anybody that can hear them."

The EP was a key tool in spreading the word about the trio. "We got great response to it," says Waugh. "We've also used that EP all around at retail and radio as an awareness piece. Then there was 'Cows On Mainstreet,' a 12-inch that had four songs on it. It was an advance that had a little information about them and four or five songs. We sent that out to radio, just as an awareness piece also. We started getting air-

play that on WUSY (Chattanooga, Tenn.). They got top 10 phones and top five phones for a few weeks before the single even came out." (The first single is "Drive Me Crazy.")

The band's sound is solid country flavored with a rock edge reminiscent of Steve Earle. The sound has been a blessing and a curse. "To hit radio, it might take us a little longer than normal because the music is different," says guitarist/vocalist Andy Thomp-



THE THOMPSON BROTHERS BAND

son. "I think like we're getting a pretty decent response from radio people. There are some people who might not get it at first, but the people who do get it and are into it seem to be passionate about it."

WYAT Atlanta PD Johnny Gray says, "I think the Thompson Brothers are one of the freshest-sounding groups we have out there," he says. "With this particular song, the hook is the song (title). It will drive you crazy. It just has a really strong hook... They are different and that's why we're playing it—it's different. It's a good song, and it is different."

The trio comprises brothers Andy and Matt Thompson, on vocals/drums, (Continued on page 27)

THIS WEEK	LAST WEEK	WKS AGO	WKS ON CHART	TITLE	ARTIST	REPRISE/NUMBER OF DISTRIBUTING LABEL
1	7	4	5	LONGNECK BOTTLE & REPO'S WARMER	GARTH BROOKS	1
2	1	5	15	FROM HEE TO ETERNITY M. & M. RECORDS (M. & M. RECORDS)	MICHAEL PETERSON	1
3	7	11	11	A BROKEN WING M. & M. RECORDS (M. & M. RECORDS)	MARTINA McBRIE	3
4	6	7	11	BETWEEN THE DEVIL AND ME M. & M. RECORDS (M. & M. RECORDS)	CLINT BLACK	1
5	5	8	11	LAND OF THE LIVING M. & M. RECORDS (M. & M. RECORDS)	PAUL TILLIS	1
6	4	9	11	THE REST OF MINE M. & M. RECORDS (M. & M. RECORDS)	TRACE ADKINS	4
7	3	1	11	LOVE GETS ME EVERY TIME M. & M. RECORDS (M. & M. RECORDS)	SHANIA TWAIN	1
8	10	12	11	I'M SO HAPPY I CAN'T STOP CRYING M. & M. RECORDS (M. & M. RECORDS)	TOBY KEITH WITH STING	8
9	12	15	11	ANGEL IN MY EYES M. & M. RECORDS (M. & M. RECORDS)	JOHN MICHAEL MONTGOMERY	9
10	19	10	10	HE'S GOT YOU M. & M. RECORDS (M. & M. RECORDS)	BRUCE & DUNN	1
11	8	5	16	TODAY MY WORLD SLIPPED AWAY M. & M. RECORDS (M. & M. RECORDS)	GEORGE STRAIT	3

## \*\*\*\*\* No. 1 \*\*\*\*\*

2 weeks at No. 1

# COUNTRY CORNER



by Wade Jessen

**F**ROM EAR TO EAR: With the largest airplay increase on Billboard's Hot Country Singles & Tracks, Tim McGraw's "Just To See You Smile" swooped in to snatch Airpower status with a gain of 774 spins. That track stalled 3,540 spins during the tracking week to rise 21-12 and accumulated 13 of its 20 weeks on the chart from uncollected airplay play. "Dan Pearlman [PD at KYNG Dallas] told us he's played it nearly 1,000 times since he got it on the album, and it's been on the airwaves a lot," says McGraw, 37, of the "country music icon" of national promotion at Curb. According to information supplied by Broadcast Data Systems, that station has aired "Just To See You Smile" 868 times to date and, during the tracking week, aired "For A Little While," another cut from McGraw's "Everywhere" set, 54 times. "Tim's tour with Martina McBride & Sons Of The Desert has certainly made an impact, and fans are seeing a more mature artist with a more impressive presentation this year, and that's largely due to the vision of Tim and his management team," says Wood. "Just To See You Smile" is sitting on a mounted pedestal, with heavy airplay, in the Curb studios (Louisville) detected at KKCZ Colorado Springs, Colo.; KPLX Dallas; WAMZ Louisville, Ky.; WBRB Grand Rapids, Mich.; and WROO White Plains, Fla.

**WHO SAYS IT'S LONELY AT THE TOP:** Michael Peterson's "From Here To Eternity" (Reprise) reigned last issue on Hot Country Singles & Tracks and remains stubborn this issue despite being pushed back to No. 2 by **Garth Brooks'** "Long Neck Bottle" (Capitol), which rises 2-1 with an increase of 456 plays. Peterson holds grand prize with a total of 5,300, and he may have to give up the fight next week. No. 3 title "I'm Still In Love" is due to return engagement at the top. **Martina McBride's** "A Broken Wing" (RCA) is up 499 spins to move 7-3, a bigger increase than "Long Neck Bottle," which gained 455 spins. Of the top three titles, only Brooks has airplay at each of our 161 monitored stations—Peterson and McBride have 160, making any predictions for next week at best. No. 1 next issue filmy at best.

"Long Neck Bottle" is Brooks' 16th No. 1 title on our airplay chart, his first since "The Beaches Of Cheyenne" peaked there in the March 16, 1996, Billboard.

**NOT JUST SHAMELESS COMMERCIALISM:** Our percentage-based Pacemaker award on Top Country Albums is handed with congratulations to "Country Cars For Kids: A Holiday Album To Benefit St. Jude Children's Research Hospital," a various-artists collection with proceeds directed to St. Jude Children's Hospital & Research Center in Memphis. That project of 60 artists, including Garth Brooks, Reba McEntire, and Alan Jackson, sales like kites is especially gratifying because of the benefit. "The more St. Jude organization works with us for more than a year to make this a reality, and our hope is that the music will touch the buyer the same way it moved those involved. Several of the children whose photos appear in the package are no longer with us," Schwarts says most of the album's manufacturing, marketing, and distribution costs were waived for charity.

Meanwhile, our Greatest Gainer on Top Country Albums is "You Light Up My Life—Inspirations Song," by LeAnn Rimes (Carib), which gains more than 100 spots to bulletproof No. 2. That set also rises 6-4 on the Billboard 200 (see Between the Bullets, page 108) following a Dec. 4 appearance on "The Tonight Show With Jay Leno."

## CHANGES STRENGTHEN HAYES' 'WRONG ONE'

(Continued from page 25)

a pretty impressive pre-existing fan base for an artist at his level. He had a gold album off one single last time. And he was voted New Male Star of Tomorrow in the TNN Awards, and that's fair voting. So, we're going out in a very aggressive manner: The video goes to CMAs, and we're going to radio. We're going aggressively for positioning and pricing out of the box with virtually every account in the marketplace. We're going to treat Wade like the superstar we know he is."

Kraski says the label plans an active Internet campaign. "We'll have contests that are being developed," he says, adding, "We'll have a contest where you can buy-in; contests all the way down to tertiary markets. We'll have contests with all the video outlets, regional as well as local. We'll have a direct-mail campaign to his fan base. We'll have syndicated radio and satellite radio. There's a lot of Wade Hayes fans out there just waiting for the right music to play. Wade's fan base is probably Don Cook have delivered the music. So, we won't leave any options untested."

Kraski says that the "Wichita Lineman" episode hasn't affected Hayes' popularity, and Wagner agrees that it's not an issue. "He's still doing it in concert, and the fans love it," he says.

"We're taking the grassroots approach to this album project," Wagner adds. "These days, radio sees an artist on the first album campaign and not at all after that. We're getting back to that. We're going into his top 20 sales markets with him and a couple of sidesmen and do-in-station events, intimate events."

Hayes says that overall the album is just a bit of a departure for him, "but you can tell it's still our kind of music. I think the big difference is that this album is a little more mature, especially with a song like 'The Day That She Left Town.' It's a little more sophisticated with better instrumentation. I think a well-written song [was] written by Mark D. Sanders and Steve Diamond) and is one of the very best I've ever heard. I write a lot of songs, and I can't imagine writing that one, being able to tell that story like that. I was lucky with that one. I was the first guy to hear it, and I knew it was going to be a hit."

In 1996, they inked their deal with RCA. The trios says that one of the reasons it signed with RCA was because the label let it make the kind of record it wanted to make. "We didn't badge at all on recording the record," says Matt Thompson. "We wanted to play it like a band and not play on the record. RCA was cool enough to say, 'OK, let's do it.'"

he said it. I gave me goosebumps. That was my first choice for a first single all along. When they released "Wichita Lineman" as a single, I was beginning to let them to release "The Day That She Left Town." That kind of set us back a little."

Hayes says that he wishes "Wichita Lineman" had been the album. "I usually do one old song on each album," he says, "so this is the first one that doesn't have one."

Hayes says the toughest part of his job these days is finding the right

songs, which he notes is not all that easy for a new-old called traditionalist. "It's getting tougher and tougher to find traditional songs," he says. He and songwriting partner Chick Raines contributed two such songs to the album.

"I know people have been saying that we're going back to the traditional stuff."

Hayes is managed by Mike Robertson Management and is booked by the William Morris Agency. His publishing is through Sony/ATV Tree (BMI).

## RCA'S THOMPSON BROTHERS HAVE DRIVE TO SCORE

(Continued from page 23)

and friend Mike Whittle, on vocals/bass, who began foraging for unique sound in the Boston suburb of Norwell when they were just 13. The youngsters honed their chops with opening gigs for British group Badfinger and doing a couple of dates backing Bobby Boris Pickett as the Cryan Sisters. "We're the ones that Wade Hayes fans out there just wait for the right music to play," says Matt Thompson. "I think that Don Cook have delivered the music. So, we won't leave any options untested."

After high school, the young men relocated to Belmont University, where they attended Belmont University, where they studied music and got a lot of free education in Music City came from working on demos in recording studios and from relentless club work that taught them valuable lessons about being entertainers and not just singers.

They landed their record deal when RCA executives were preparing to sign a local band for one of the first acts on a Music Row studio. When the sound system was being tested, a friend of the Thompsons who worked at the studio began playing their tape. One of the executives was so impressed he asked where he could buy a copy and was told they had an unsigned band looking for a deal.

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Each member is signed to Sony Music Publishing in Nashville, and the trio contributed eight of the 11 songs on the album. "Their harmonies are amazing, and they're great songwriters," Waugh says. "They are constantly writing and coming up with new song ideas."

Earle makes a guest appearance on "The Day That She Left Town," and Earle's brother of the band members' musical heroes, Bill Lloyd of Foster & Lloyd fame, even lending to the sessions one of his guitars that appeared on Foster & Lloyd's "Faster & Louder" album.

Lloyd joined the group capture the coming of age that the brothers see in the album. "They have a lot of energy," Waugh says, "and they have great songs. Great songs will always find the right ears. We haven't done a performance with them yet where people didn't want them back."

Managed by Jay Bookon of Barron Bookon Management, the group is looking for an opening spot next year and is anxious to continue its road with Andy Thompson says.

On the retail side, Waugh says, a label is securing listening posts and place the label to explore opportunities to promote the group to college students. Another aspect of the Thompson Brothers project is that RCA is letting the band take the album on the road to sell shows. "We just want to get the music in people's hands," Waugh says.

After 11 years together, the Thompsons are happy to be getting their music to more people. "I think we're just guys making music in a basement," says Whittle. "This is what we always thought we'd do."

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

**TITLE** (Publisher — Licensing Org) Sheet Music Dist.

8 **AM I IN MYSELF** (Reprise) (WBM, BMG Music, ASCAP)

20 **BEAT THE WOOD** (Dixie Chicks) (ASCAP/Music City)

4 **BETWEEN THE DEVIL AND ME** (Cuban) (BMG, Telstar, BMG Music, ASCAP) (C) 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 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# Billboard TOP COUNTRY ALBUMS

DECEMBER 20, 1997

COMPILED FROM A NATIONAL SAMPLE  
OF RETAIL, STORE AND RACK SALES  
REPORTS COLLECTED, COMPILED, AND  
PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
1	1	—	GARTH BROOKS	CD/1012-64209(CAPITOL)	NAZARINE (10/96/15-96) 2 weeks at No. 1 SEVENS
2	2	13	LEANN RIMES	CD/1012-64209(CAPITOL)	* * * No. 1 * * * GREATEST GAINER * * *
3	1	5	SHANIA TWAIN	MDR/93603 (10/98/15-98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
4	5	4	BRUNO & DUNN	CD/1012-64209(CAPITOL)	COME ON OVER
5	4	3	TRISHA YEARWOOD	CD/1012-64209(CAPITOL)	THE GREATEST HITS COLLECTION
6	5	27	TIM MCGRAW	CD/1012-64209(CAPITOL)	(SONGBOOK) A COLLECTION OF HITS
7	7	7	LEANN RIMES	CD/1012-64209(CAPITOL)	EVERWHERE
8	8	8	GEORGE STRAIT	CD/1012-64209(CAPITOL)	BLUE
9	10	9	DEANA CARTER	CD/1012-64209(CAPITOL)	DID I SHAVE MY LEGS FOR THIS?
10	9	6	JOHN MICHAEL MONTGOMERY	CD/1012-64209(CAPITOL)	GREATEST HITS
11	11	12	MARTINA McBROE	CD/1012-64209(CAPITOL)	EVOLUTION
12	13	11	TRACE ADKINS	CD/1012-64209(CAPITOL)	BIG TIME
13	19	20	LEANN RIMES	CD/1012-64209(CAPITOL)	UNCHAINED MELODY/THE EARLY YEARS
14	12	21	VARIOUS ARTISTS	CD/1012-64209(CAPITOL)	A COUNTRY SUPERSTAR CHRISTMAS
15	15	13	SAMMY KERSHAW	MDR/53618 (10/98/15-98)	LABOR OF LOVE
16	16	18	ALAN JACKSON	CD/1012-64209(CAPITOL)	EVERYTHING I LOVE
17	14	10	WYNNONNA	CD/1012-64209(CAPITOL)	THE OTHER SIDE
18	17	15	COLLIN RATE	CD/1012-64209(CAPITOL)	THE BEST OF COLIN RATE — DIRECT HITS
19	20	18	PATTI LOVELESS	CD/1012-64209(CAPITOL)	LONG STRETCH OF LONESOME
20	18	17	CLINT BLACK	CD/1012-64209(CAPITOL)	NOTHIN' BUT THE TAILLIGHTS
21	24	30	JOHN DENVER	CD/1012-64209(CAPITOL)	A CELEBRATION OF LIFE/THE LAST RECORDINGS
22	22	23	BRYAN WHITE	CD/1012-64209(CAPITOL)	THE RIGHT PLACE
23	21	19	MICHAEL PETERSON	REPRISE 4461-BW(BRWN BROS.)	IF I DON'T STAY THE NIGHT
24	23	14	MINOY MCCRAY	CD/1012-64209(CAPITOL)	GREATEST HITS
25	25	24	NEAL MCCOY	CD/1012-64209(CAPITOL)	BE GOOD AT IT
26	26	25	NEAL MCCOY	CD/1012-64209(CAPITOL)	THE BEST OF JOHN DENVER LIVE
27	27	22	JOHN DENVER	CD/1012-64209(CAPITOL)	THE BEST OF JOHN DENVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
28	13	48	VARIOUS ARTISTS	CD/1012-64209(CAPITOL)	★ ★ PACESSETTER ★ ★
29	28	27	LILY MCMULLIN	CD/1012-64209(CAPITOL)	LET IT BE
30	29	26	THE KINKLES	CD/1012-64209(CAPITOL)	JUST BETWEEN YOU AND ME
31	30	27	PAM TILLIS	CD/1012-64209(CAPITOL)	GREATEST HITS
32	31	25	DELBERT MCCLENTON	CD/1012-64209(CAPITOL)	ONE OF THE FORTUNE FEW
33	33	32	CLAY WALKER	CD/1012-64209(CAPITOL)	RUMOR HAS IT
34	31	31	TOBY KEITH	MDR/54348 (10/98/15-98)	DREAM WALKIN'
35	47	37	REBA MCENTIRE	CD/1012-64209(CAPITOL)	WHAT IF IT'S YOU
36	34	34	LEE ANN WOMACK	CD/1012-64209(CAPITOL)	LEE ANN WOMACK
37	31	38	TRACE ADKINS	CD/1012-64209(CAPITOL)	DREAMIN' OUT LOUD
38	67	67	DWIGHT YOAKAM	MDR/54661(BW)(CD)	COME ON CHRISTMAS TIME

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
9	9	KENNY ROGERS	MDR/1012-64209(CAPITOL)	1 week at No. 1 THE GIFT	15
1	1	JOHN DENVER & THE MUPPETS	CD/1012-64209(CAPITOL)	A CHRISTMAS TOGETHER	15
9	8	VINCE GILL	CD/1012-64209(CAPITOL)	LET THERE BE PEACE ON EARTH	57
4	2	ALAN JACKSON	CD/1012-64209(CAPITOL)	THE GREATEST HITS COLLECTION	111
2	7	GARTH BROOKS	CD/1012-64209(CAPITOL)	BEYOND THE SEASON	48
4	4	SHANIA TWAIN	CD/1012-64209(CAPITOL)	THE WOMAN IN ME	148
7	9	REBA MCENTIRE	CD/1012-64209(CAPITOL)	MERRY CHRISTMAS TO YOU	44
8	9	JOHN DENVER	CD/1012-64209(CAPITOL)	JOHN DENVER'S GREATEST HITS	6
9	9	GARTH BROOKS	CD/1012-64209(CAPITOL)	NO FENCES	349
10	10	GEORGE STRAIT	CD/1012-64209(CAPITOL)	MERRY CHRISTMAS STRAIT TO YOU	45
11	15	JOHN BERRY	CD/1012-64209(CAPITOL)	O HOLY NIGHT	1
12	11	COLLIN RATE	CD/1012-64209(CAPITOL)	CHRISTMAS THE DUFF	1
13	21	ALABAMA	CD/1012-64209(CAPITOL)	CHRISTMAS VOLUME 1	1

◆ A albums with the greatest sales gain this week. \* Recording Industry Ass'n of Amer. (RIAA) certification for sales of 200,000 units. # RIAA certification for sales of 1 million units, with multiplatinum sales indicated by a symbol following the symbol. For chart sales, and chartable albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs/albums. \* Asterisk indicates VPL is available. Most tape prices, and CD prices for BMG and WEA titles, are suggested lists. Tape prices, including ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates debuted percentage growth. Headlines Impact shows albums removed from *Billboard* charts this week. # indicates price per sheet/nearest dollar. © 1997, Billboard Communications and DataBank, Inc.

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			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)		
39	36	35	DIAMOND RIO	MDR/1012-64209(CAPITOL)	GREATEST HITS
40	33	32	BLACKHAWK	MDR/1012-64209(CAPITOL)	LOVE & GRAVITY
41	42	43	CLINT BLACK	MDR/1012-64209(CAPITOL)	THE GREATEST HITS
42	37	10	VARIOUS ARTISTS	CD/1012-64209(CAPITOL)	STORY COUNTRY ARTISTS PERFORM THE SONGS OF THE HALL
43	48	4	SAWYER CROWN	CD/1012-64209(CAPITOL)	HALLELUYAH ME IS BORN
44	43	41	VARIOUS ARTISTS	CD/1012-64209(CAPITOL)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOD
45	46	35	ALABAMA	MDR/1012-64209(CAPITOL)	DANCIN' ON THE BOULEVARD
46	41	42	ROY O. MERCER	CD/1012-64209(CAPITOL)	HOW BIG A BOY ARE Y ALL VOLUME 3
47	38	11	MARK CHESSNUT	CD/1012-64209(CAPITOL)	THANK GOD FOR BELEVVERS
48	50	44	SAYWEE BROWN	CD/1012-64209(CAPITOL)	SIX DAYS ON THE ROAD
49	51	47	LORRIE MORGAN	CD/1012-64209(CAPITOL)	SHAKIN' THINGS UP
50	49	21	KENNY CHESNEY	CD/1012-64209(CAPITOL)	I WILL STAND
51	48	13	CHELY WRIGHT	MDR/1012-64209(CAPITOL)	LET ME IN
52	51	47	BILL ENGVALL	CD/1012-64209(CAPITOL)	HERE'S YOUR SIGN
53	50	25	LEONSTAR	CD/1012-64209(CAPITOL)	CRAZY NIGHTS
54	53	42	JOHN DENVER	CD/1012-64209(CAPITOL)	THE ROCKY MOUNTAIN COLLECTION
55	54	31	ROY D. MERCER	CD/1012-64209(CAPITOL)	HOW BIG A BOY ARE Y ALL VOLUME 1
56	56	27	ROY D. MERCER	CD/1012-64209(CAPITOL)	HOW BIG A BOY ARE Y ALL VOLUME 2
57	57	46	MINOY MCCRAY	CD/1012-64209(CAPITOL)	TEN THOUSAND ANGELS
58	58	28	SHERRIE AUSTIN	MDR/1012-64209(CAPITOL)	WORDS
59	61	64	GEORGE STRAIT	MDR/1012-64209(CAPITOL)	BLUE CLEAR SKY
60	60	63	KEVIN SHARP	CD/1012-64209(CAPITOL)	MEASURE OF A MAN
61	63	67	BRYAN WHITE	CD/1012-64209(CAPITOL)	BETWEEN NEW AND FOREVER
62	59	55	VINCE GILL	MDR/1012-64209(CAPITOL)	HIGH LONESOME SOUND
63	64	68	BROOKS & DUNN	MDR/1012-64209(CAPITOL)	BORDERLINE
64	62	61	TRAVIS TRITT	MDR/1012-64209(CAPITOL)	THE RESTLESS KIND
65	69	62	VARIOUS ARTISTS	MDR/1012-64209(CAPITOL)	THE COAST SING THE BEST OF 1987
66	75	75	JEFF FOXWORTHY	MDR/1012-64209(CAPITOL)	CRANK IT UP — THE MUSIC ALBUM

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
67	67	1	WILLIE NELSON WITH BOBBY NELSON	CD/1012-64209(CAPITOL)	★ ★ HOT SHOT DEBUT ★ ★
68	65	60	WYNONNA	CD/1012-64209(CAPITOL)	HILL COUNTRY CHRISTMAS
69	66	1	RAY STEVENS	CD/1012-64209(CAPITOL)	COLLECTION
70	66	37	ALISON KRAUSS & UNION STATION	CD/1012-64209(CAPITOL)	CHRISTMAS THROUGH A DIFFERENT WINDOW
71	72	71	JOHN DENVER	MDR/1012-64209(CAPITOL)	TAKIN' THE COUNTRY BACK
72	72	65	TY HENDERSON	CD/1012-64209(CAPITOL)	LIVIN' IN A MOMENT
73	71	65	TRACY LAWRENCE	CD/1012-64209(CAPITOL)	THE COAST IS CLEAR
74	76	7	ANITA COCHRAN WILSON	MDR/1012-64209(CAPITOL)	BACH TO YOU
75	75	29	7 SOUNDTRACK	CD/1012-64209(CAPITOL)	MINNIE'S WISH

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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
18	19	19	JOHN DENVER	MDR/1012-64209(CAPITOL)	CHRISTMAS LIKE A LULLABY
19	—	1	ALAN JACKSON	CD/1012-64209(CAPITOL)	HONKY TONK CHRISTMAS
20	15	15	PATSY CLINE	CD/1012-64209(CAPITOL)	12 GREATEST HITS
21	19	19	JOHN DENVER	MDR/1012-64209(CAPITOL)	ROCKY MOUNTAIN CHRISTMAS
22	16	16	GEORGE STRAIT	CD/1012-64209(CAPITOL)	STRAIT OUT OF THE BOX
23	17	17	JOHN DENVER	CD/1012-64209(CAPITOL)	JOHN DENVER'S GREATEST HITS, VOLUME 2
24	18	18	ALABAMA	MDR/1012-64209(CAPITOL)	ALABAMA CHRISTMAS
25	20	1	ANNE MURRAY	MDR/1012-64209(CAPITOL)	BEST OF THE SEASON
26	12	12	GARTH BROOKS	CD/1012-64209(CAPITOL)	FRESH HORSES
27	22	12	GARTH BROOKS	CD/1012-64209(CAPITOL)	GARTH BROOKS
28	25	17	GARTH BROOKS	CD/1012-64209(CAPITOL)	THE HITS

◆ A albums with the greatest sales gain this week. \* Recording Industry Ass'n of Amer. (RIAA) certification for sales of 200,000 units. # RIAA certification for sales of 1 million units, with multiplatinum sales indicated by a symbol following the symbol. For chart sales and tape sales, the RIAA uses a 12-month average for 200,000-unit sales. Total Chart Weeks reflect chartable weeks available to us for reporting. \* For chart sales and tape sales, the RIAA uses a 12-month average for 1 million-unit sales. Total Chart Weeks reflect chartable weeks available to us for reporting. # indicates price per sheet/nearest dollar. © 1997, Billboard Communications and DataBank, Inc.

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by Deborah Evans Price

**T**IS THE SEASON: The holidays wouldn't be complete without Christmas music, and fans can get in a festive mood with a little help from this year's variety of Christmas tours. One of the most successful outings is Amy Grant's Christmas tour. Her Nashville shows have been sold-out successes in her hometown for the past two years. This year, for the first time, she's taking her show on the road, visiting 19 cities between Dec. 21 and Dec. 21.

Grant performed Dec. 3-4 in Nashville, with proceeds benefiting local charities. As always, she and her special guests created wonderful holiday magic. Michael W. Smith, Gary Chapman, Vince Gill, the Katinas, Faith Hill, and the Nashville Symphony joined Grant at the Nashville Arena for an evening of music that ranged from playful selections to Grant's trademark "Bed-N-Breakfast." According to Grant, her identification of "Death of Heavens (Mary's Song)" a song about Mary's feelings as she anticipated Jesus' birth. The whole evening was one memorable moment after another. Grant made each person in the arena feel like they were sitting around her living room watching friends singing their favorite Christmas songs.

On Dec. 5, I attended another wonderful Christmas concert when Hillsong performed their annual Christmas show. The show, which the label capped a busy day for Kenneth, Mark, and Karen, included fourth member Junius Williams. They began the day by treating Billboard staffers to breakfast and a few songs in the conference room. Then Homeland Entertainment held

a release party for the group's new album, "Reach The World," at the label's office, Tenn. offices.

The set's Friday-night concert featured favorite Christmas tunes as well as selections from its new album, including the rousing "What I Have," the Caribbean-timed "Something New Under The Son," and a cappella "He's Got The Whole World In His Hands." Of course, the night wouldn't be complete without a few of the Hillsong hits. "You Can't Ask Too Much Of My God," I just love this song. If there were one song I could recommend that everyone in the world listen to, this would be it. The truth it contains is powerful, and I never get tired of hearing the Bishops' moving performance. It was a terrific evening of music and fun, with Kenneth's jubilant sense of humor adding immensely to the audience's enjoyment.

Those two concerts, along with Celine Dion's performance at the Super Bowl, "You Can't Make This Baby Laugh" (that had the crowd cheering), have been among the best Christmas shows I've seen this season, but for fans across the country, there have been many to choose from, including the Young Messiah tour, featuring Carman, Margaret Becker, Greg Long, and other artists. A long-time holiday favorite, the Young Messiah had the road again this year but was temporarily retired for a season. The tour's artist, Emma, told me that Bob Seger, Twila Paris, and Cindy Morgan, Reba McEntire, Boz Scaggs, Twink, Patty, (HIM), Point Of Grace, Jim Bullard, Glad, Bruce Carroll, and Bryan Duncan have also been touring with their own Christmas concerts.

St. Louis-based Contemporary Productions executive director Paul Emery, who co-produces both the Young Messiah and Emmanuel tours, says it's been a busy season and a rather unusual one. "Sales are selling very well and some artists," Emery says, "are not doing as well as others across the country. One person can tell you what the next date is going to go to. This is more like a roller coaster this year. And I don't know what to attribute it to other than we're playing a lot of markets we've never played before."

**Jazz**  
**BLUE**  
**NOTES**

by Jim Macnie

**B**EGIN AGAIN: Classic Records, known for its incredibly vivid audiophile LPs, has begun a new CD division called Prevue. Much of its output will be jazz-related, although Michael Grantham, the label's GM, says that roots music will also figure into the catalog. "I'm trying to get titles by Che' Akiko, Billie Holiday, Paul Robeson, and others," he explains. "Our initial offerings are due in January.

The first discs to hit the racks are Jimmy Heath's "Picture Of Heath," Kenny Barron's "At The Piano," J.R. Monroe's "The Message," and Red Rodney's "1957." Each is from the Xanadu label. "We've been digging under rocks," says Grantham with a chuckle, "going to individual owners of little catalogs. We hacked out when we got Don Schlitten to open up what he had from the Xanadu catalog, as well as titles from some of the other labels he worked for as a producer. I've been trying to persuade Classic to diversify a bit."

The Prevue discs aren't audiophile, but Grantham believes that they sound great. They were mastered by Krieg Wunderlich, "who did all the great Mobility fidelity transfers onto gold CD," he explains. "Krieg's a master, so we're psyched." You could buy the Prevue titles on gold, but Red Rodney's label, Xanadu, claims that it's a laborious task. Randy Van Gelder, recording Don produced for Signal back in the '50s, "But I wanted to make the discs more accessible to people. The Prevue titles will list for \$14.99. They street Tuesday (16).

**HOLY PILGRIMAGE:** A decade ago, Dave Brubeck went to Russia, performing his jazz for an enthralled audience. On Dec. 2, the pianist and his ensemble celebrated that show's 10th anniversary by performing for another concert at the Bolshoi Zal, a celebrated hall in the Moscow Conservatory

a release party for the group's new album, "Reach The World," at the label's office, Tenn. offices.

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## Billboard.

## Top Contemporary Christian.

Compiled from a national sample of retail store and rack sales reports collected, compiled, and presented by SoundScan

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## In the SPIRIT



by Lisa Collins

**A YEAR OF MIRACLES:** From the miracle recovery of Kirk Franklin after his heartbreak fall into a stadium orchestra pit, to *Bebe Winans*' 14-hour life-threatening heart surgery, to the platinum success of *God's Property* in a year never accomplished by a debut gospel act, 1997 was a year of miracles. It was a year of affirmation even to gospel insiders, who knew they were singing what was just as worthy of shouting about.

While labels like Holy Roller and First-1 Records struggled for airplay and shelf space with acts like Doc McKenzie and the Los Angeles Voices Of Watt, the year was marked by the domination of gospel's major labels, which earned out hit after hit in what is being termed by some as the urbanization of gospel. It's a trend that continues to spring upward to a greater level of commercial success, with the introduction of more polished and highly stylized gospel acts who've carved out a niche for themselves while dispelling the old-noise notion of gospel as music of choice for one's grandmother.

With Zombies Music Group acquisition of Benson in February, New York-based Verity Records (Zombies' gospel arm) has become gospel's largest major. Traditional, pioneering labels like Tycoed got creative in order to stay competitive, like launching specialty projects like the "We Sing... Gospel" and "Gospel Harmony" series.

Bishop T.D. Jakes—the most-requested evangelist on the nation's African-American religious front—forged new

ground with the February release of "Woman, Thou Art Loosed," which has since sold upward of 500,000 copies. Following suit was Dr. Beverly "BAM" Crawford, whose Harmony Records debut, "The King Is Coming Any Day," received a warm reception.

Not surprisingly, gospel became more multimedia in its reach. There were invasions on Broadway with "This Is My Soul," which starred Tramaine Hawkins, Cissy Houston, and Al Green; "The Color Purple," which had a limited run. And Al Green's "Tour of Life," which became the most commercially successful tour in gospel history.

Bebe Winans stepped behind the camera into the role of TV producer with the recent taping of his hourlong TV special, "Bringing In The Holidays With BeBe Winans & Friends," while Universal Television snagged Franklin to produce and star in a comedy series that will bow next year. B.I.R.T. Records came from out of the blue to score platinum success with "Pray," which has sold more than 200,000 to date. No. 3 with 115,000 units in sales. This was coupled with a high retail profile and premium MTV rotation its first week out, while also opening doors on high-visibility TV shows. With a whopping 11,000 in sales the first week out, John F. K. Peeve proved he was still a major contender with his latest release, "Strength." A 20% increase in sales across the board from artists like Kee, Franklin, Hammond, and Caesar is fast making believers out of the industry at large as well.

The rules of creative expression have been rewritten. No longer are labels afraid to put the full weight of their marketing behind a record that has "Jesus" in it. Today's gospel artists enjoy greater creative bounds and as a direct result have become bolder, more open, and less restrictive in their expressions of faith. That is the biggest growth of all: An industry that has found its force in the collected strength of greater numbers across the board finds its true measure of success not through a collective desire for share. It is also a matter of spirit grounded in the manifestation of the miracles that have made gospel's message all too real.

Upshaw—are first-rate.

**FRIENDS OF ITALIAN OPERA:** Philips Classics has a new Covent Garden "Don Carlo," led by Bernard Haitink, that is especially strong in the guy department: Roberto Sandriczini is an unusually anguished and expressive Phillip II, and Dmitri Hvorostovsky (Rodrigo) and Richard Marigion (Carlo) are a match for him. The only disappointment is the hooting of Galina Gorchakova (Elizabeth).

**FRIENDS OF KURT WEILL:** You can't get much more authentic than Lotte Lenja singing Kurt Weill and Sony (Masterworks Heritage) has a lovingly rendered disc of Lenja doing "The Seven Deadly Sins" and the "Berlin Theater Songs," recorded in Hamburg in 1956 and 1957. Joel Cohen of the Boston Camerata, better known for Shakera, and his wife, Linda, have recorded his first album, "The Olaf Pt. Hand for 'Music For Johnny Johnson'" (Erato), based on a new performing edition of Weill's first (and almost forgotten) Broadway show.

**EARLY-MUSIC FANS:** Frans Brüggen and the Orchestra Of The Eighteenth Century have ventured successfully into the 19th century with Mendelssohn's music for "A Midsummer Night's Dream." The disc, a self-production with their own label, the Grand Chœur, distributed by Gloss (Qualiton in the U.S.), Astrée has an eloquent disc of Jean-Marie Leclair's sonatas for violin and continuo, performed by François Fernandez, violin; Pierre Hantaï, harpsichord; and Philippe Pierlot, viola da gamba. And don't forget "Palestrina" and "The Tudor Collection," those two midprice Tallis Scholars boxes from Philips Classics.

**KIDS:** "Nutcracker" tickets too pricey? The Minnesota Orchestra has produced a 50-minute version of the tale, "Nutcracker: The Untold Story," which uses dance, computer-animated drawings by Maurice Sendak, and the Minnesota Orchestra under Eiji Oue playing the Tchaikovsky score (abbreviated) to tell the original E.T.A. Hoffmann story, "The Hard Nut." Keith Jochim, doubling as the narrator and Drosselmeyer, is a bit over the top, as is Paula Hill Nettleton's verse narration, but it's certainly kid-friendly, and there's an interesting behind-the-scenes bit at the end.

## Top Gospel Albums

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan TITLE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM & NUMBER/RELEASING LABEL
1	1	29	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	GOD'S PROPERTY
2	2	6	BEBE WINANS	ATLANTIC 830414
3	5	54	SONGTRACK	ATLANTIC 18951
4	4	5	KAREN CLARK SHEARD	ISLAND 524397
5	3	7	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE	STRENGTH
6	12	40	VARIOUS ARTISTS	ODYSSEY 1000
7	18	5	RONALD LAWRENCE FEAT. THE TRI-CITY SINGERS	TODAY'S GOSPEL MUSIC COLLECTION
8	17	25	OLETA ADAMS	HARMONY 1861
9	8	25	KIRK FRANKLIN AND THE FAMILY	GOYO GEMCO 72127
10	18	24	VICKIE WINANS	CD 161277
11	9	2	THE CANTON SPIRITUALISTS	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
12	7	9	THE TOWER CITY MASS CHOIR	REDEMPTION 1000
13	8	8	WILLIAM BECTON & FRIENDS	CGI 161318
14	14	1	VIRTUE	VERTITY 0300
15	13	8	FRED HAMMOND & RADICAL FOR CHRIST	VERTITY 0301
16	18	5	DONNIE MCCLURKIN	WARMES ALLIANCE 46297
17	19	15	MEZENIAN WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	LIVE IN LONDON AT WEMBLEY
18	20	5	BERE & CECE WINANS	SHAWNOW 372104M
19	13	3	T.D. JAKES	T.D. JAKES PRESENTS MUSIC FROM IRONMAN: THOU ART LOGGED
20	24	2	RICHARD SMALLWOOD WITH VISION	VERTITY 43097
21	23	32	SHIRLEY CAESAR	WORD 600303MPC
22	10	10	ANGIE AND DEBBIE	WORD 976040M/WHITE
23	27	15	VARIOUS ARTISTS	PLATINUMLIGHT 161304M
24	22	55	ANONITED	WORD 67604MPC
25	24	1	YOLANDA ADAMS	VERTITY 43007
26	26	10	RICHARD SMALLWOOD WITH VISION	ADORATION: LIVE IN ATLANTA
27	28	13	CARLTON PEARSON	WARMER ALLIANCE 1004
28	19	2	THE WILLIAMS BROTHERS	BLACKBERRY 1158M/AL
29	14	2	DOTTE PEOPLES	ATLANTA INTL 10233
30	33	18	ANDRAE CROUCH	QWEST 49004/WARNER BROS
31	23	10	KURT CARR SINGERS	GOYO GEMCO 721238
32	30	30	MARVIN SAPP	WORD 60397/EPIC
33	25	15	BEN TANKARD & TRIBE OF BENJAMIN	GIT YO PRAIZE ON
34	37	9	MISSISSIPPI MASS CHOIR	MALACO 62122
35	32	26	BAM CRAWFORD'S PURPOSE	I'LL SEE YOU IN THE RAPTURE
36	RE-INHIBIT	1	BAM CRAWFORD	HARMONY 1600
37	RE-INHIBIT	1	BRODERICK E. RICE	BORN AGAIN 1017/EMI/C
38	RE-INHIBIT	1	WANDA NEBO BUTLER	SOUND OF 223
39	RE-INHIBIT	1	THE WILLIAMS SISTERS	FIRST LIFE 4003
40	35	21	THE WILLIAMS HALL & WORSHIP & PRAISE	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
41	RE-INHIBIT	1	RONNIE BRYANT & THE CHRISTIAN COMMUNITY MASS CHOIR	CGI 161304

NO ONE ELSE

GRACE AND MERCY

GIT YO PRAIZE ON

STILL STANDING

TESTIFY

PRAY

ALL TO THE GLORY OF GOD

IT'S A KEEN

CGI 161304

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CGI 161304

CGI 161304

CGI 161304

# OUR 1997 STELLAR AWARDS NOMINATIONS - PROOF OF THE POWER



HEZEKIAH WALKER & THE LOVE  
FELLOWSHIP CRUSADE CHOIR  
*Live In London at Wembley*  
Nominated for: *Artist Of The Year, Choir Of The Year, Urban Gospel Performance Of The Year and Contemporary Choir Of The Year*



THE CANTON SPIRUALS  
*Living The Dream: Live In Washington D.C.*  
Nominated for:  
*Traditional Group/Duo Of The Year*



VIRTUE: *Virtue*  
Nominated for: *New Artist Of The Year, Contemporary Group/Duo Of The Year and Urban Gospel Performance Of The Year*



ALBERTINA WALKER  
*I'm Still Here*  
Nominated for:  
*Traditional Female Vocalist Of The Year*



VARIOUS ARTISTS  
*The Real Meaning Of Christmas*  
Nominated for: *Special Events CD Of The Year and Instrumental Performance Of The Year* (Ben Tankard)



VERITY RECORDS  
*Live At The Apollo*  
Nominated for: *Special Events CD Of The Year*

**"VERITY RECORDS,  
THE POWER OF TRUTH  
& THE ARTISTS  
WHO LOVE TO SING IT"**

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# Artists & Music

## NOTAS

(Continued from preceding page)

crossover stars: Epic/Sony diva Gloria Estefan and Nonesuch/Atlantic/AC/albums the Kings.

Complete catalog stats are not available from SoundScan, but clearly the hit titles will have to shoulder much more of the sales load this holiday season for the market to match its 1996 performance.

**S**AÉNZ OUT, ZABALA IN: Hugo Sáenz has been named managing director of Warner Music Mexico, replacing Julio Sáenz, who resigned his positions as managing director and president of Latin North American operations.

Adrián Alvarado, a founding member of Spanish pop/rock outfit La Unión, formerly was managing director of Warner Music Spain. Sáenz is expected to pursue other interests in the music industry.

**P**OR FIN! THE IFPI MANU-  
AL (International Federation of the  
American Recording Industry, IFPI) has  
confirmed that after much delay the  
International Federation of the  
Phonographic Industry's (IFPI) new  
statistics manuals have arrived to  
Latin America's regional trade  
groups just in time to tally the 1997  
sales year.

For Latin Market Data Reporting  
Manual, Alvarado says, "provides the  
standard definitions and procedures  
for reporting and collecting music  
market data for international compa-  
rison."

Now if the record labels would  
just send in their sales data on  
time.

**S**TATESIDE BRIEFS: EMI Latin  
has signed Gerardo in a joint ven-  
ture with Los Angeles indie Aherán.  
The pre-teen brother of PolyGram  
Latin's star ranchera Pedro Fer-  
nández, Gerardo is slated to drop his  
label debut in March.

PolyGram Latino has signed José  
José, son of famous balladeer José  
José.

Sony Discos esteemed Tejano crew  
La Mafia has inked an agency pact  
with Monterrey, Mexico-based Rep-  
resentaciones Apodaca.

Tejano veteran Gary Hobbs, a  
longtime EMI Latin act, has signed  
with Sony Discos.

**A**riola/BMG's Mexican rock act  
La Barranca headlines the LBE Awards  
Dec. 21 at the House of Blues in Los Angeles, along with  
Tijuana Los y Pastilla. The  
awards ceremony is sponsored by  
rock en español magazine La Banda  
Especial.

One day later Spanish rock sine  
Retila is hosting its third Retila  
Rock Awards at the House of Blues.  
Enrique Bunbury, former leader/  
front man of Spain's Héroes Del  
Silencio, tops a bill that includes  
Psychotic Aztecs, Titan, and Los  
Olvidados.

**C**HART NOTES, RETAIL: Despite  
a 7% slip in sales to 10,500 pieces,  
Alejandro Fernández's "Me Estoy  
Enamorando" (Sony Discos/Sony)  
retains the top slot of The Billboard  
Latin 50 for the second week straight  
with a 1,500-unit cushion over Marc  
Anthony's "Contigo La Corriente" (WEA

Contigo) (Entertainment Weekly).  
Latin 50's second entry likely  
will be "En El Jardín" for chart  
dominance in the coming weeks.

Latin Miguel owns three titles on  
Hot Latin Tracks this issue, along  
with Fernández. Fonovisa's Marco  
Antonio Solís notches two singles on  
Hot Latin Tracks, including "La  
Venia Bendita," which has stayed  
at No. 1 on the regional Mexican chart for  
16 straight weeks.

Similarly, "Y Hubo Alguén" re-  
mains perched atop the tropical/  
salsa chart for the seventh week run-  
ning, and "En El Jardín" rules the  
pop chart for the second week in a  
row.

**C**ontra La Corriente" logs its  
fifth week in a row in the high spot  
on the tropical/salsa chart, while  
"Me Estoy Enamorando" sits atop  
the pop genre chart for the fourth  
consecutive week.

The popularity of Los Tucanes  
continues to grow, with the charting  
of their 10th single "Canta Mi Hu-  
mano" (Sony Discos/Sony) four-  
some counts 33-12 with "De  
Fiesta Con . . ." a predictably upbeat  
disc sporting remixes of the band's  
fan favorites. The album is Tucanes'

seventh title to chart on The Bill-  
board Latin 50 in one year, which is  
a record.

And lastly, it may seem incredible,  
but veteran Venezuelan crooner José  
Luis "El Puma" Rodríguez finally  
enters The Billboard Latin 50 for  
the first time this issue with "Inolvi-  
dable" (Sony Discos/Sony), a smooth  
package of covers of pop/bolero clas-  
ics recorded with Mexico's immortal  
vocal group Los Panchos.

**C**HART NOTES, RADIO: After  
two weeks of declining audience  
impressions, Marc Anthony's "Y  
Hubo Alguén" (RMM) registers a 930-  
listener gain to maintain its No.  
1 position on Hot Latin Tracks for  
the fourth successive week.

One day later Spanish rock sine  
Retila is hosting its third Retila  
Rock Awards at the House of Blues.  
Enrique Bunbury, former leader/  
front man of Spain's Héroes Del  
Silencio, tops a bill that includes  
Psychotic Aztecs, Titan, and Los  
Olvidados.

Leaping 38-10 is Luis Miguel's  
"Contigo (Estar Contigo)" (WEA  
Contigo) (Entertainment Weekly).  
Latin 50's second entry likely  
will be "En El Jardín" for chart  
dominance in the coming weeks.

Similarly, "Y Hubo Alguén" re-  
mains perched atop the tropical/  
salsa chart for the seventh week run-  
ning, and "En El Jardín" rules the  
pop chart for the second week in a  
row.

## LATIN TRACKS A-Z

13 FEY (Fever) - Learning Day (Sony Music Int'l.)  
13 PELA (PEL) - Pele (Sony Music Int'l.)

13 GRUPO MAMÍA (Sony Music Int'l.)  
13 RICARDO MONTANER (Sony Music Int'l.)

13 GROUPE MANIA (Sony Music Int'l.)  
13 ALFREDO VILLALBA (Sony Music Int'l.)

13 BANDA EL LIMÓN (Sony Music Int'l.)  
13 VICTOR MANUELLE (Sony Music Int'l.)

13 BANDA DE TIJUANA (Sony Music Int'l.)  
13 CRISTIAN (Sony Music Int'l.)

13 FEY (Fever) (Sony Music Int'l.)  
13 LUIS MIGUEL (Sony Music Int'l.)

13 GROUPE MANIA (Sony Music Int'l.)  
13 RICARDO MONTANER (Sony Music Int'l.)

13 BANDA EL LIMÓN (Sony Music Int'l.)  
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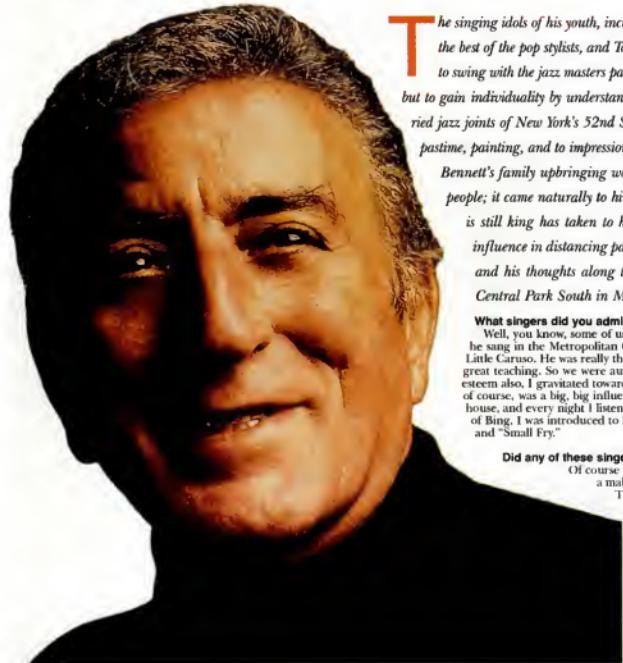
# TONY BENNETT

Half A Century AND LOOKING FORWARD THE BILLBOARD TRIBUTE



# TONY BENNETT

THE BILLBOARD



**T**he singing idols of his youth, including Frank Sinatra and Bing Crosby, singled him out as the best of the pop stylists, and Tony Bennett remains awed at such assessments. He learned to swing with the jazz masters partly because a vocal coach urged him not to imitate singers, but to gain individuality by understanding the music of the instrumentalists who played the sizzling jazz joints of New York's 52nd Street. He relates pop music to his famous (and profitable) pastime, painting, and to impressionist composers such as Delius and Debussy.

Bennett's family upbringing was such that he can say that he never had to learn to like people; it came naturally to him. Although a younger generation for which rock 'n' roll is still king has taken to his artistry, he believes rock may have had a significant influence in distancing parents from their children. Bennett told of his life, his times and his thoughts along the way in an interview conducted in his apartment on Central Park South in Manhattan.

**What singers did you admire as a teenager and why?**

"Well, you know, some of us fortunately have older brothers, and when my brother was 14 he was in the Metropolitan Opera vocal choruses and had solo spots. He was known as the Little Caruso. He was really the shining hope of our family during the Depression. And he had great teaching. So we were automatically influenced by music. To communicate and have self esteem also, I gravitated toward Al Jolson and Eddie Cantor from the radio days. Bing Crosby, of course, was a big, big influence because I had an aunt who was Irish. We used to go to her house, and every night I listened to every Bing Crosby record ever made by that time. Because of Bing, I was introduced to Louis Armstrong, because they recorded duets like "Fisherfolk" and "Small Fry."

**Did any of these singers influence your early singing style. If so, who?**

"Of course. I idolized Frank Sinatra, who was 10 years older than me. I was a male counterpart to the booby-soxers. I used to sit in the Paramount

Theater as a fan through seven shows watching him sing with the

Tommy Dorsey Orchestra. What an education! He ended up not just being my mentor, but my best friend through the years. It's a wonderful feeling to be with him again. I was shocked to find out in a 1968 *Life* article that Frank considered me the most exciting person that he ever watched as a performer. I couldn't believe it. I started out as a singing waiter in Astoria, and all of a sudden Frank, Bing Crosby and Dean Martin come along to say I was best singer they ever heard. It's one thing to be successful, such as having a couple of hit records, and then all of a sudden I get these accolades. Eventually, this made a major change in my life. For the better, actually. At first, it threw me for a curve: I had to live up to those accolades, but I said to myself, 'Wait a minute. It's just like someone putting on a clean shirt or something.'

## Did you ever feel arrogant about that kind of admiration?

Not arrogant. No, I just had to live up to those accolades, and the pressure of living up to me into a nosy one. I started singing. I didn't think I'm a good singer, because I just loved what I was doing. So I was on my own, off again. I started out as kind of an avant-garde—whatever that is—singer. You know like down in the Village. Be-bop became my whole thing after World War II. Charlie Parker, Dizzy Gillespie. I find the old masters are the greatest help if you keep your eyes and ears open. If you go back to the past, you find how the future should be. Ella Fitzgerald studied Count Basie. In reading Duke Ellington's biography, I discovered that there were a lot of old masters of jazz. He had to find himself. At first, he failed. He came up from Washington, D.C., from society bands there, but didn't make it in New York, so he went back to Washington. When he finally came back the second time, the old masters remembered him as being a very sociable and nice person and they gave him an opportunity. They told him to go see that guy, go see that guy. That happened to me. I had conducted Jim Morrison and Mitch Miller. They first met me in London. Mitch Miller was in a Saturday or Sunday night when they invited amateurs to perform. They liked the way I sang and they said, "Put him on there. Put him on." I got a big break there. Pearl Bailey put me in her show in the Village, and Bob Hope came and saw me and said, "You're coming with me, kid." He gave me my professional name. I used to use the name Jim Barri because my father came from Bari, Italy. In those days, you needed a name that everybody would remember. He said, "Let's Americanize your name. We'll call you Tony Bennett." He took me on the road, and I've been on the road ever since.

Under what circumstances did you make your first professional appearance as a singer?

They know the Gershwin songs. They know Duke Ellington. They know all of the jazz artists.

## Who is your favorite popular composer?

The greatest is Harold Arlen. He was only because he wrote great songs. His father was a cantor up in Buffalo, and he and his son sang hel cantos because cantors study this kind of singing. Sing hel canto, too, which is to me the best thing because it's preserved my voice. Here I am 71, and I actually sing better now. This sounds conceded, but it's not. I sing better for one reason: I have wisdom which you don't have when you're young. The vocal chords are the same as they were when I was 18 only because of hel canto singing.

## What does that give you longevity?

Because it teaches you how to breathe properly and how to sing so that you don't push and you don't destroy your voice. You learn how to sing correctly. It gives you a center and a breathing that's natural, and when you sing, it just comes out and stays vibrant. You study intonations. It's based on the five vowels, a-i-o-u. Nothing's ever topped it. So I always think of it as the best. I don't know who doesn't sing "O Solo Mio." I sing Jewish and African including the blues, swing, and Latin American. I know how to improvise. I don't really consider myself a jazz singer, although I've been on the Billboard jazz charts. Louis Armstrong was a jazz singer. Sarah Vaughan was a jazz singer. Ella Fitzgerald was a jazz singer.

One of your biggest hits—"It's Almost Your Signature Song—of course, is "I Left My Heart in San Francisco." That was the B-side of a single. How did it emerge as a timeless A-side. Is there a story behind that?

The public made that decision. I believed in the song, of

course. They know the Gershwin songs. They know Duke Ellington. They know all of the jazz artists.

lives to commit your album career to more sophisticated Broadway and film songs?

They were thinking of dollar signs right away. So was I. I always say, "I don't want a hit record. I want a hit catalog, and that's what I pursue through life." So yeah, there was a lot of painful feeling when he went on. I had producers who didn't understand me. The trouble with corporate America—not just the music business, but every business—is that the minute a new executive comes in, he fires everybody no matter how good they are. They have to show their worth. They have to show what they're presenting is not what the guy that just left presented. So you run into that dangerous zone: You're going along great songs, and then you're told, "No, Mitch, you're a great great hit to me. All of a sudden, a new producer comes in and we're not doing what Mitch was doing. I once got a 17-volume collection on the history of art for a birth-day present. Seventeen volumes of art, and I said, "What's the first thing that a guy's going to write if he's writing 17 volumes?" And it opened with the idea that when the uncreative tell the creative what to do it stops becoming art. They should be allowed to be trusted and do their thing. Once again, I can't take it personally.

**Richard Rodgers** was once asked what was his definition of art. I think he gave one of the best answers I ever heard. He said, "Art is the expression of emotion through technique." Do you think that's accurate?

The best description I ever heard in this vein was on what constitutes a good song, which I was taught never to compare with a good painting, and never to compare with a good novel. A good song is what musicals affect you. It's very similar to what Richard Rodgers said. Music affects you emotionally. Words affect you intellectually. When you get the combination of the two, you have a well-crafted song. That's a good song.

# INTERVIEW

BY IRV LICHTMAN

It was for the Democratic party in Astoria. They had one of those local fund-raisers. They invited me to sing there. I only have pictures and my family telling me about it. I don't remember it. It was years later that I walked across the Triboro Bridge when they opened it [in 1936]. I can't remember who I was with. I don't have any pictures of that, marching along together with everybody. There are photos of this event. At the time, my mom was raising her three children by herself because my father had died. She made dresses; she was magnificent. It was the Depression and nobody moved out of town, so we all needed one another and the families would come over to my mother on a Sunday and we'd take out the guitars and mandolins and make a circle around my brother, sister and I and we would entertain every Sunday. If someone was a nice person, they were always allowed in the house. I never had to learn how to like people.

## What's the story behind your first signing to Columbia Records?

Mitch Miller heard about Bob Hope taking me out on the road, and there was an audition record that I had of "Crazy Rhythm" and "Fascinating Rhythm." I also did "Boulevard Of Broken Dreams." It was just a piano and voice demo with Tony Tamburro, who was my coach at the time, a very good coach.

Your first hits were really the power ballads of the day like "Regis To Riches" and "Because Of You." How did your interest in the great Broadway and film writers develop?

When I returned from serving as an infantryman in World War II, I enrolled at the American Theatre Wing, a tremendous school, under the G.I. Bill Of Rights. I learned a lot about the stage and songs from musicals. And my vocal coach, Mimi Spear, who worked right on 52nd Street, told me, "Don't imitate singers, because you'll just be one of a chorus if you imitate Sinatra or Bob Eberly or Dick Haymes. Imitate the musicians whose names you see on the awnings of the Broadway houses across this street: There's Art Tatum, There's Lester Young, There's Count Basie, There's Stan Getz. Find the musicians that you like and imitate them. Don't imitate singers. Otherwise, you'll just sound like someone else."

You're a big fan of American pop culture, aren't you?

The United States is so great. It offers a great palette because you can see the world and the world can see you. Yet, the biggest influence is Jewish music, primarily from Broadway with Irving Berlin, George Gershwin, Harold Arlen. There is American innovation in pop music that is the only thing we ever really created that's our own. It's our best ambassador. I travel all over the world and per-

course, but the A-side was "Once Upon A Time," which is a magnificent song from the Broadway show "All American."

## What was the process of recording singles when you joined Columbia in the '50s?

In those days, you'd do four sides in three and a half hours. Every artist did. Frank Sinatra, Billie Holiday, Doris Day, Rosemary Clooney. You did four sides in three and a half hours. You got it done. Everybody had to watch their pure strings until "My Fair Lady" came along and CBS [Columbia Records' parent at the time] had 51% of that. They never looked back after that.

Did you have a lot of convincing to do with label execs—

Do you have or have you had any long-standing friendships with any of the songwriters?

Many. I love them. I'm an interpreter. "Why don't you write your own songs?" they ask me. I hear some of the songs artists write and some of them are pretty clever, but most of them really aren't. I grew up with an admiration for the golden age of songwriting. I feel that there are not that many great artists today, because there are. You have Stevie Wonder and Billy Joel, Sting and Madonna and Paul McCartney. They're terrific. But I grew up in an era just of looking back to the masters. It was a golden era. In those days, Ira Gershwin, Harold Arlen and others were consummate writers. They

*Continued on page 52*

# The Good Life

Facts & Firsts Of A Rags-To-Riches Career

BY DON WALLER

**T**ony Bennett, born Anthony Dominick Benedetto on Aug. 13, 1926, in Astoria, Queens, New York City, U.S.A. Italian grocer father, American mother. Tony Bennett learns work ethic early: 10 years old when dad dies; mom supports the three kids.

Studies music and painting at NYC's High School of Industrial Arts. Still paints today: bigtime New York City gallery shows. Best-selling coffee-table art book ("Tony Bennett: What My Heart Has Seen," 1996). Works for self up to \$100,000 a show.

Starts career as 16-year-old singing waiter. Spends three years in the military, singing in the service. Studies singing and acting at the American Theatre Wing.

Big break comes when Pearl Bailey hears him singing—using the stage name "Joe Barri"—at the Greenwich Village Inn and makes him part of her revue the next week.

Bigger break comes a week later, when Bob Hope



catches the act, adds him to his Paramount gig (seven shows a day, starting at 10 a.m.) and suggests a new, anglicized stage name.

Signs with Columbia Records in 1950. Mitch Miller is the producer. First hit: "Boulevard Of Broken Dreams." First No. 1 comes with "Because Of You" in '51. Early evidence of experimental streak found on hit cover of country giant Hank Williams' "Cold Gold Heart."

## DRUMBEATS & BASIE'S BAND

Gets married in 1952; 2,000 women ring St. Patrick's Cathedral in NYC to "mourn" the event. Gets more hits: "Stranger In Paradise," "In The Middle Of An Island" and "Rags To Riches" (this last tune will become the soundtrack to the opening sequence of Martin Scorsese's 1990 film "Goodfella's").

Continues to experiment: records entire album based on percussion ("The Beat Of My Heart," 1957).

*Continued on page 68*

# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## How's Danny B? He'll Manage

The father sings, the son shines, and the sky's the limit.

In a parallel universe outside of show business, oftentimes a son will take over or inherit the family business. Danny Bennett, son and manager of Tony Bennett, turned that scenario on its ear. Inside the world of show business, a father will manage his son, or his brother will manage a brother, but Danny's managing of his father's career is a unique arrangement that has blossomed for both of them during the 1990s. Tony Bennett's career has been jump-started with his introduction to a whole new generation of music fans, and it was Danny's gut instincts and marketing savvy that helped get him there.

How did this come about? To talk with Danny Bennett is an eye-opening lesson in growing up in the music business and the instinctively-learned lessons that no college course could ever hope to teach. At the age of 8, Danny was hanging out in his parent's basement, listening to his father jam with such luminaries as Duke Ellington, Count Basie, and Art Tatum. "There was music all around us all the time," Danny remembers. "There were many nights at the Copacabana, watching Dad play, and when we grew up there was no delineation between rock or jazz—it was all music to us."

That changed a bit when the Beatles came along, but it served to deepen Danny's love of music. He met his dad and Bernstein, who's a family friend, took us to the Beatles show at Shea Stadium, and we got to meet the Beatles and hang out in the dressing room. "The music bug had bitten, and within weeks Danny was learning guitar while his brother started banging drums. Another family friend was music maven De Antone, who introduced them to a lot of touring British bands at the Fillmore East.

### POST-DUCK DISCUSSION

The Bennett brothers played in high-school bands, and when they graduated, their band—Quacky Duck—was signed to Warner Bros. Unfortunately, the band's career was short-lived, and in 1979, when Danny was 25, his dad approached him with an interesting idea. "He was between managers and also between labels at the time," Danny recalls. "He said, 'I'm gonna do a record on the back of the side of things, and one day he just asked me if I would be interested in getting involved with his career. He just sort of presented it that way. Let's take it step-by-step and see if it works.'"

That discussion turned into a full-fledged business partnership. "Tony was very trusting at that point, but again it's a matter of result," Danny remembers. "We worked very slowly at first. There were certain areas. Tony wouldn't necessarily have thought of going down. But I said, 'If we're going to expand our market, we have to go where

that market is.'"

So Danny first started branching out with Tony's television appearances and press coverage. Where it had once been "Doris and Carson," it was now "Doris and Tony." "It's my Letterman too," he says. "I mean, I've had been invited to jazz publications or magazines aimed at an older demo. Danny took him to *Spin* and college-oriented press. "I just applied what I instinctively knew worked," he says.

One thing that came out of the blue was a guest appearance on "The Simpsons." At Danny recalls, "One day, they called me up and asked me if Tony would do a guest appearance. I was like, 'I don't know. I wasn't as aware of it. He checked it out and liked it, so I talked it over with him and told him that what I really wanted to do was pitch Tony as a character. 'The Simpsons' had yet to have guest characters on, and even though that's become a staple of the show, this was a new concept."

"When I pitched it," Danny continues, "we were recording *Frankie & Johnny* and I called back the next day and thought it was a great idea." So Tony became one of the first guest characters on "The Simpsons," but that was only the beginning. A guest stint on the 1993 MTV Awards show with the Red Hot Chili Peppers led to a relationship with MTV that resulted in Tony doing *MTV Unplugged* and *MTV Unplugged 2.0*.

Grammy for Album Of The Year in 1995. "Marketing isn't a bad word," Danny explains. "Now marketing can be bad when you compromise the music, but there you had a situation that was fun, it was part of the experience. For me, marketing became a gut instinct rather than a learned one." But that hasn't stopped the halls of academia from calling. Sometimes, college kids come up to him and say, "I just spent the last three days studying the marketing of Tony Bennett," Danny chuckles.

### NEVER-SAY-DIE ATTITUDE

Label president Donny Jenner feels it was the special bond between Danny and Tony, and Danny's never-say-die attitude, that contributed to their success. "When you have someone like Danny, who believes the impossible is just a step away, he inspires you to do your best work," Jenner believes.

As Danny reflects on what managing his dad has meant to him, he explains, "To be a great manager, there has to be a very deep respect for what each other does. When you're a manager, you're only as good as the artist when it comes to managing or marketing or whatever. Tony had the courage to try some things that other people wouldn't; they paid off for us. I mean, he's 71 and getting younger." —TJ

To say Tony is a great vocalist doesn't come close to describing who this marvelous man is. To the world, my dear friend is a master at interpreting lyrics and notes. His talent at handling the beautiful music we both love is quite incomparable, and he's a pretty good painter too! To my wife Barbara and I, Tony is a true and good friend. He is a soft-spoken brother whom we dearly love.

—Frank Sinatra

## TONY AND COLUMBIA:

The Singer's Longtime Label Treasures Him As A Class-A Act And "One Of The Great B's." BY TOM VICKERS

Columbia Records and Tony Bennett have a long and successful history. It began in 1952, when he was signed to the label and started his career as a recording artist. Working with Mitch Miller, Columbia's legendary head of A&R at the time, Bennett recorded a number of albums filled with commercial songs aimed at the hit market. However, he also recorded a number of more artistic mood albums—as well as LPs with his musical idols, like a live album with Count Basie, which furthered his acclaim in jazz as well as pop circles.

After 10 years with the label, Bennett recorded the song that was to propel him to international star status: "I Left My Heart In San Francisco." It became his trademark, a song that is forever etched in millions of hearts and minds, and Bennett was the man who gave it that special flair, a magical performance that captured the world.

He continued recording for Columbia until 1975, when he left the label to return a decade later. During his time away, Bennett recorded with jazz legend Chet Baker, recorded a duet with the late blues legend Muddy Waters, and recorded a collaboration with pianist Bill Evans on *Evans on Evans*. In 1985, he returned to Columbia and recorded the critically acclaimed "Art Of Excellence" album. Though considered one of the finer Tony Bennett works, its sales didn't live up to artistic aspirations. He recorded another three albums for Columbia but was at a low career low in 1989 when new president Don Jenner came aboard to run the imprint. One of his first meetings was with Tony and his manager/son Danny Bennett. Jenner was a huge Tony Bennett fan. In Jenner's Italian household, "Tony" was very active in the civil rights movement, and I remember from when I was 10 or 11 years old about how Tony Bennett was the only white person, if you will, walking arm-in-arm with Martin Luther King in the marches in Alabama. There was a lot of Tony Bennett going on in my world when I was young."

### PERFECTLY FRANK

So you can imagine Jenner's enthusiasm when he was scheduled to meet with Tony and his son to discuss Tony's future at Columbia. "He asked me if I liked him so much, would I please release him from his contract," Jenner says with a bit of irony in his voice.

"First of all, I was probably in the job about a month. I was horrified to think that Tony would leave as soon as I got there, especially with the love I had for his music."

In the era of hard-rock and hair bands, Jenner felt that, in order to market Tony properly, they would need a concept to market the next album to. A few weeks passed and Jenner received a phone call for a meeting.

"To be honest, I was just trying to keep my head above water and hadn't much time to come up with any concepts or marketing ideas," Jenner recalls. "But lo and behold, Tony came into my office with a concept, 'Perfectly Frank.' He laid it out, and I got it instantly. It wasn't the songs that you would think someone would normally do; it was the saoon songs that Frank had done, as opposed to his big hits."

Grammy has often credited Bennett as being the best singer of saloon songs

in the world, but Bennett had a clear vision, not only of the concept, but how best to realize it. Again Jenner remembers, "Other people started coming up with ideas about producers, lush arrangements, big bands, and so on, and Tony said, 'Oh no, no, this is going to be a tric record.'"

Soon Jenner had a newfound respect for his musical idol. "Tony is the ultimate alternative artist," he says. "He does what he does, and he does it not with a promise on his

singing, his playing, his artistry, anything. He has the most integrity of almost any artist I've ever worked with in my life."

*Continued on page 58*

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# Tony Bennett

HALF A CENTURY AND LOOKING FORWARD

## Ralph Sharon

Bennett's longtime accompanist digs the adventure and keeping it fresh.

Now 74, Sharon began his professional career at age 16 when he joined the original Ted Heath big band's lineup. Relocating to New York in the early '50s, Sharon backed female singers from Chris Connor to Rosemary Clooney before landing what he calls "the best job in the world—at least in the music business." **BY DON WALLER**

Ralph Sharon has been playing piano alongside Tony Bennett since 1956. A true Cockney—born in London's East End within the sound of Bow bells—Sharon, now 74, began his professional career at age 16 when he joined the original Ted Heath big band's lineup. Relocating to New York in the early '50s, Sharon backed female singers from Chris Connor to Rosemary Clooney before landing what he calls "the best job in the world—at least in the music business."

"Tony is a very inspired person," Sharon explains. "He's very dedicated to making whatever tune we're playing sound as good as the first time we sang and played it. I've never known him to slacken; his determination is quite amazing—and his ways been very inspiring. I've taught him a lot. If you do it, then I've gotta do it as well. That's how it went fresh."

"We haven't changed the keys that we do the songs in over the years, but some of the tempos have changed—definitely swing a little harder now."

"And we have found that certain songs that we do on records do not play well in front of an audience. On the other hand, there are some songs that aren't even that well-known, that do really score with the audience. There's a Duke Ellington thing called 'Love Scene'—which not too many people know—but every time he sings that, it gets a great hand."

"But he's constantly changing. Every couple of months he'll usually put three new songs in the show. And those might be things we used to do a couple of years ago. He's gotta do the hits, but other than that, he can change anything."

"He's got a great feel for what will fit him," Sharon marvels, "although I was the one that found 'I Left My Heart In San Francisco.' There were a couple of songwriters in New York who knew I was working with Tony. They gave me a song, and I put it in the show. And then I thought, 'Well, we're going to San Francisco for an engagement, and I happened to be looking in this drawer for a shirt and I saw the title 'I Left My Heart In San Francisco,' so I put the song copy in my case and we went away. Then I had a look at it.'

"We were in Hot Springs, Ark., when I first played it for Tony. When we performed it in San Francisco, the people

liked it, but we thought it was just like singing 'New York, New York' in New York. But the Columbia Records man there at the time—this is like '62—said, 'When you guys go back to New York, record that, because you'll sell some records in San Francisco.'

"And from that, it became a worldwide hit. Sort of."

In discussing the fine art of backing a singer, Sharon is quick to point out that "being an accompanist is not an inferior role. I find that accompanying someone is a great challenge, because the one thing you have to do is stay out of the way, but also be very forceful in providing a background, a cushion for the singer. And you have to do it in a way that creates a certain feeling that will inspire the singer to do something better, so it's a very careful line that you have to tread. Anything that Tommy Flanagan does on records with Ella Fitzgerald is delightful. That's the correct way to do it."

"But it's a great feeling, playing with Tony, because it's an adventure. After all the years, I still don't know something good's going to happen. And some nights, something wonderful will happen."

"Some nights, it's just nice, but there are those certain moments when it's like...great. Everything is right: He's singing wonderfully, and the group is perfect. And I just look forward to that. I think that's where my life is with these shows, and that's where I think his life is, too. Because when you're doing that, it's a wonderful thing."

Sometimes, the most memorable nights come from unexpected sources. "We were playing at the Nugget in Sparks, Nev.—this is quite a few years back—and the headliner was Bertha the Elephant," Sharon recalls. "Tony was in the middle of singing this beautiful quiet ballad, when this Bertha let out the most tremendous gust of wind from the rear end and broke Tony's, myself, and everybody in the place up. We couldn't play. The audience was screaming with laughter. We often talk about that: 'Remember Bertha the Elephant?'"

As for what qualities have made Bennett so beloved to generations of fans, Sharon says, "I think it's 'cause he's such a sincere person. There's no B.S. about him. As people see him singing on TV or on stage, that's the way he is. He's the most unaffected person that I've ever met in this business." ■

**Tony Bennett is the standard for American popular song, period. He is respected and revered by his peers and fans alike—onstage, offstage and backstage. He brings songs to life, and in the process makes them a part of our lives. He is a world-class gentleman who we all look up to and admire. It is an honor and a privilege to have him as one of Sony Music's signature artists, and I am proud to know him as a friend.**

—Thomas D. Mottola, president and CEO, Sony Music Entertainment

I have loved, adored and worked with Tony Bennett many, many times through the years. I think he is the greatest, and I've told him so many times. Thank you, Billboard, for offering your tribute. —Lena Horne

## WHEN IT COMES TO GOOD WORKS, BENNETT DOES A GREAT JOB

From the beginning, he's made it a practice to give as well as take. Three key charities are the beneficiaries. **BY DON JEFFREY**

Tony Bennett didn't really leave his heart in San Francisco, because he's had plenty to space for those not as fortunate as he.

Everyone knows about the public Tony Bennett, the silver-haired interpreter of the great standards of the century. Few probably know about the private Tony Bennett, who is as generous offstage as he is onstage, sharing his musical gifts with audiences and his sidemen.

Bennett is not a man who believes that charity begins and ends at home. He has been a significant contributor to some important and high-profile organizations, donating his time and talent, his money and even his artwork.

There are three charities in particular that have been the focus of his largesse: The Juvenile Diabetes Research Foundation, the Juvenile Diabetes Foundation and Gilda's Club.

For Bennett, the Juvenile Diabetes Foundation has particular resonance. "That's the big one for me," he says. "They're very close to finding an answer. It'll be unbelievable when it happens."

"My grandson was born with it [diabetes]. We were gripped by it. I love him so much. I'm very committed to that."

**"When I was starting out, Sinatra, who was 10 years my elder, said, 'Just make sure you do a lot of benefits.' I believe that. And I've been doing them for years."**

Wherever the Juvenile Diabetes Society is [around the world], I do a benefit."

Karen Brownlee, director of foundation relations for the society, says that the organization was begun in 1970 by parents of children with the disease "to find a cure for diabetes and its complications through support of research." There are more than 100 chapters throughout the U.S. and 11 international affiliates. JDF International's New York number is 212-783-9500.

Bennett established the Tony Bennett Diabetes Research Fund, to which he gives proceeds from concerts, advertising campaigns, personal appearances and paintings. Over the years, contributions have totaled \$2.2 million. "These monies go directly to funding research," says Brownlee.

### HUMANITARIAN AWARD

In 1995, Bennett received the JDF's highest tribute, the Humanitarian Award, "because of his generosity and concern and the awareness he's created by establishing this fund," Brownlee continues. Another way in which the performer has gone to bat for the diabetes organization is by appearing in videos that are used to build awareness of the disease and to recruit new members. One important fact about the videos get across, Brownlee stresses, is that insulin, which is used to treat diabetes, is not a cure for the disease.

In a statement, Mary Tyler Moore, the international chairman of the JDF, says, "I've long been a huge fan of Tony's...Through JDF, and his establishment of the Tony Bennett Diabetes Research Fund, I've come to know another aspect of Tony. As a generous contributor to the Foundation, his sensitivity and dedication to our goal of curing diabetes have made him my ideal."

### GILDA'S CLUB

Another recipient of Bennett's eleemosynary drive is Gilda's Club. Named after Gilda Radner, the comedienne who died of ovarian cancer in 1989, Gilda's Club is a social and emotional support group for cancer sufferers and their families. Services, including lectures and social events, are provided free of charge to more than 800 members, as they are called. There's also a program called "Noogieland," for children who have parents with cancer.

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# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## Bennett Over There

With a growing international fan base, there's no such thing as uncharted territory for him. Small world, isn't it? BY PAUL SEXTON

**LONDON**—Tony Bennett likes to go travelin', and at 71 he has no plans to pack his bags anytime soon.

The high-profile vocalist is about to release his song of affection to San Francisco, but this is also the man whose catalog includes such recordings as "April In Paris," "Spring In Rome," "London By Night" and "A Nightingale Sang In Berkeley Square."

"I've learned to like it everywhere," jokes the greatly traveled and even more greatly loved vocal craftsman. "I might get into the 'Guiness Book Of World Records,' because for 45 years I've done 200 shows a year. I'm kind of immune to pressure, because I can't imagine anything. Point them in any direction, they just would take the job. They did very well, so I'm just imitating the masters. I go everywhere in the world," says Bennett, who sat down for this interview during a visit to London.

### LOYALTY IN THE U.K.

Bennett speaks with particular fondness about the U.K., which played a key role in the development of the young man's career, and with which he visits with such frequency as to call it a second home. With U.S. chart-toppers of the early 1950s like the gold-selling "Because Of You," "Cold, Cold Heart" and "Rags To Riches,"

Bennett had been a bright star in Columbia Records' U.S. constellation for several years when he made an early and significant visit to Britain.

In 1953, the vocalist recorded one of myriad versions of "Stranger In Paradise," from the Broadway musical "Kismet." "There were 96 recordings of that song," says Bennett. "I think it was 'Cold, Cold Heart' that he chose that one as the No. 1 song out of the 96 recordings. They filmed me in Hyde Park here, with swans and all, and they had the record playing in the background. They mailed it back to the States, and Dick Clark and certain [other] magazine shows at the beginning of tele-

vision, they played it. It was His international hits were by no means as successful in the U.K. as they were at home, and his first chart album in the U.K. did not arrive until 1965. But as Bennett points out, it was often a problem of distribution, not disinterest.

"In those early, pioneering days of Columbia," he says, "I was promised, as a young artist, that if I signed up with them internationally, I would be distributed all over the world, but it just wasn't true. They only had me distributed in Britain and Australia, Canada, any English-speaking country, but not the others. And then the distribution would come in Belgium or Poland or Norway or Sweden wouldn't understand what I was singing. Now, my son Danny came along and was very responsible for reorganizing my contract and making sure we were distributed internationally. It's been a blessing."

Danny Bennett has now been managing his father for 18 years. "The language barrier poses a problem, but Tony is one of those artists who's able to transcend that," says Danny. "Each time he goes to a country, he's of himself. So, he's been unbelievably supportive at looking at different ways. Bob Bowlin [president of Sony Music International], Paul Russell [president of Sony

Music Europe], and each of the territories has been tremendous."

### WORLD ON A STRING

In the U.K., Bennett's highest-charting album remains the 1966 compilation "A String Of Tony's Hits," but in the U.S., it's "Goodbye, Darkness," his father's Grammy-winning 1994 set "MTV Unplugged" and 1995's "Perfectly Frank" that have been his top sellers. "The catalog continues to sell," he notes.

Bowlin says that Sony has a long-term, international commitment to bringing Bennett's record sales up to par with his catalog.

"We're committed to making Tony happen internationally," says Bowlin, "just as his career has had a rebound here in the States."

"We view him as a one-of-a-kind artist, and it's a long-term project that the fairly impressive record sales will come in the end. Where we've seen the greatest immediate response is the U.K., Brazil, Australia and Canada—and we're starting to see some bright spots in southern Europe. We're starting to see something happen in France."

### A CANVAS IN KYOTO

Bennett's Japanese audience, too, holds a special place in his affections. "I've been to Japan 10 times, I love it there," he smiles. "I happen to think they're the most wonderful people, and, creatively, Kyoto is the most spiritual place in the world; that's where I do my best painting. I learn a lot from the Japanese; they're so different, they have deep concepts on how to live properly, and I like that a lot."

And even with the world map holds plenty of uncharted territory and new challenges for Bennett. "I haven't been to Russia, Israel or Africa yet. I still have a way to go," he laughs. ■



When in Rome, Bennett paints.

Dear Tony,  
many congratulations on the  
half century!  
It's been a pleasure knowing you  
and a thrill playing for you!  
Let's do it again soon!  
Luv  
Phil

A great friend and a gentleman –  
an inspiration. A renowned musician  
and celebrated artist for half a century.

Congratulations Tony  
Sumner and Phyllis Redstone  
and all your Friends Throughout Viacom



# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

# Essential Bennett

**Mark Rowland**, executive editor of *Musician* magazine, finds some key albums that form a portrait of an artist whose legacy remains secure, even as his life and musical career are very much a work in progress.

Tony Bennett has made close to 100 albums in a career that's turning out to be as timeless and inexhaustible as the songs he chooses to celebrate: so, choosing a select few records to represent his range and craft is no cinch. On this list, for example, I've managed to overlook Bennett's collaborations with Count Basie's big band, records orchestrated by the British arranger Robert Farnon, records dedicated to the songbooks of Rogers and Hart, numerous other top-shelf song collections and of Rogers and Hart, numerous other top-shelf song collections and of "Greatest Hits." However, mention should be made of "40 Years: The Artistry of Tony Bennett," a 10-CD collection that, while it includes a number of records whose unifying excellence threatens to convert the boxed-set genre from a marketing tool to an art form. Instead, I've picked eight albums spanning five decades, all—with one exception—easily available, and which together form at least a partial portrait of an artist whose legacy remains secure, even as his life and music and career are very much a work in progress.

THE BEAT OF MY HEART (COLUMBIA) 1957

This 1957 session is the album that put Bennett on the map, if not strictly as a jazz singer, than as an adventurously jazz-minded interpreter of popular songs. The somewhat avant-garde setting—Tony in tandem with four different groups led by some of the top jazz drummers in the business—was actually the brainchild of pianist and musical director Ralph Sharon. But Bennett's enthusiasm for the project was palpable, as his own sense of humor, and its own, at times, even unpredictable, he continually

The program is mostly standards. Bennett takes the title song as a tongue-twister tempo, jumping behind and ahead of the beat to guitar and "trillio" accompaniment anchored by drummer Chico Hamilton. On "Lullaby of Broadway," a staple of his repertoire, he opens by singing 16 bars in duet with legendary drummer Jo Jones, creating a tension that resolves into swinging release when the rest of the band finally kicks in. Other tracks offer a chance to witness the most uncompromising jazz in Jones and Art Blakey, perhaps the two most influential jazz drummers in history; Jones is the master of sly soft-shoe textures and well-timed concussions, while the irrepressible Blakey drops bombs and rolls all over the place on a "bebop" to "Get Kick Out Of You." But the real collaboration comes in the oddest of three-drummer settings: a bluesy funk lineup led by bassist James Jamerson, drummer Melvin Franklin, and Herbie Mann. They turn "Love For Sale" into a coph-coph-a that actually erates into double time over the bridge, slow-mo "I Only Have Eyes For You" into an impulsive song, and Ingerham's "I'm The Face The Music And I Dance," with a kind of elegant sasa, sasa, sasa.

The recent CD reissue of this album adds six bonus tracks omitted from the original LP, including tender ballads like "It's So Peaceful In The Country" and "In Sandy's Eyes," which veer to traditional pop arrangements. After the unremitting athleticism of the first set, they provide the balm of an after-hours rubdown.

TONY BENNETT AT CARNEGIE HALL—THE  
COMPLETE CONCERT (COLUMBIA) 1962

For all of Tony's fine studio albums, his greatness as a singer finds its fullest expression in live concert, where his personal warmth and exuberant passion for singing creates a kind of electric charge between audience and performer. Nowhere is that more evident than on this record, recorded June 3, 1962, at New York's greatest concert hall, and deemed by Ralph Sharon in the liner notes to this double-CD package as "the performance of his lifetime."

recent success of "I Left My Heart In San Francisco" and cheered on by a wildly excited New York crowd that sensed its place that night at the center of the universe, Tony delivers an altogether thrilling and epic set that covers the waterfront of popular song from pop to swing to jazz to blues to Dixieland and more—44 tunes in all, and not a pitch in earsplit.

With arrangements that rise and fall like undulating swells, he communicates infectious joy while fronting the big-band swing of "Anytime, Goe," and turns "Old Man River" into a sultry Cuban percussion-fest. His lungs hearken an intimate "It Amazes Me," matches Burrell's bucolic doings on "Lazy Afternoon," and rocks and ripples through a jazzy, bluesy "I'm in Love with a Girl." The band's a bit too tight, though, to come into "How Do You Like Latey" and converts Carnegie Hall into a clapping-a-long on a New Orleans-bred "Firefly." He crafts mini-suites of song that pay tribute to Kurt Weill, to Cy Coleman, to Duke Ellington, to Harold Arlen, even to great cities (a quartet that includes "April in Paris," "Like New York in June (How About You)," "Chicago," and you-know-what) and shifts sensually from song to song at a moment's breath while maintaining a sense of ease in each of his entries. His entire performance, in fact, like song after song that should, *right now*, be a hit.

Audience applause every two or three minutes, which on most albums is guaranteed to grate, feels like the only conceivable rejoinder to such a dazzling display of talent, technique and heart. This is a record worth cheering, and cherishing.

I WANNA BE AROUND (COLUMBIA) (1963)

A classic album from Bennett's mid-'60s commercial peak, this is as good a record as any with which to begin your Tony collection. It kicks off with "The Good Life," Tony crooning the virtues of settling into serious romance even as the gorgeous hi-fi sound and his own relaxed, sensual phrasings makes a much stronger case for bachelor pads.

On a gem of small-combo interplay, "Until I Met You," Ralph Sharon underscores the playful tone of the lyric with spare but spicy Count Basie-style guitar phrasing. A much stronger case for bunched-piano bliss, Grade-A song selection naturally includes the title tune—Tony's "other" signature song—and a moving performance of "If I Love Again," as arranger/orchestra conductor Marty Morrell floats Tony's melancholy ruminations of lost love on sympathetic cushions of strings.

And on the closing "Corcovado," Bennett shows natural affinity for

what was then a contemporary bossa-nova groove, a lounge-mood match of singer and song that's back to being modern.

CD-reissue bonus tracks include "Autumn in Rome," one of those oughta-be-a-standard obscurities Bennett has made an avocation of unearthing. And on the delta-guitar-meets-blug-band "The Way That I Feel," Tony shows he's no stranger to the natural blues—all of which remains window dressing on a masterpiece.

Continued on page 48

# **50 years in the business and still taking requests.**

He's one of the greatest singers of all time, and A&E is proud to be part of his legendary career. Tony has given two dazzling performances on A&E's exclusive, interactive concert series, *Live By Request*, winning an Emmy Award for his 1996 special.

A&E is thankful to have been able to provide a stage for such a wonderful entertainer.





...YOU'VE WON THE HEARTS OF PEOPLE ALL OVER THE WORLD



# Tony Bennett

## HALF A CENTURY AND LOOKING FORWARD

### Essential Bennett

Continued from page 46

#### JONATHING (COLUMBIA) 1970

There's an entire genre of kitch music, documented most impressively on Rhino Records' "Golden Throats" series, which features singers and TV stars of an older generation revealing their terminal un-happiness by ineptly warbling pop hits from the '60s. The underlying conceit, of course, is that the '60s scene and the music that informed it was simply too cool for its essence to be grasped by anyone not born in the '60s. Tony Bennett, however, has a remarkable ability to make even the most familiar songs of that era with enough weight and depth to reduce the original versions. If not to kitch, then to relatively caustic precursors of a deeper, more mature vision. The hit here includes master-class vocal renditions of Beatles faves "Something" and "The Long And Winding Road," along with a beautifully understated "Make It Easy On Yourself" and a compassionate reading of "Come Saturday Morning" that plumbs depths of feeling previously unexplored, perhaps unimaginable.

Conversely, Bennett doesn't fall into the trap of covering material just because it's been done. He's a master of the blues, both on Broadway as well as the pop charts, revealing, for example, the sheer melodic beauty of a song like "When I Look In Your Eyes," which might have eluded listeners not otherwise enchanted by the movie "Die, Doolittle." More predictable but satisfying fare such as Andre Previn's pretty "Coco" and Jobim's seductive "Wave" round out the program, framed with orchestrations by Peter Matz. The late '60s was certainly not Tony Bennett's idea of musical fun, but you don't survive 50 years in the big leagues without learning how to hit the curve ball. This album strokes them with style.

#### TONY BENNETT AND BILL EVANS—THE ALBUM (1975)

#### AND TOGETHER AGAIN (1977) (MPRGV)

After nearly three decades with Columbia Records, Tony went on ha-

tus from the label in the early 1970s to protect his sense of artistic integrity—or as he put it, "because they wanted me to sing Janis Joplin songs." Having already demonstrated his mastery of the pop idiom, he took an opposite tack through the decade, an approach exemplified by these duets albums with the legendary pianist Bill Evans.

The result of your traditional piano-accompanist-singer approach, indeed, the outcome is more often the case, Bennett sings in a lower register than usual, performs staples of Evans' concert repertoire ("Waltz For Debby," "But Beautiful," "A Child Is Born," "You Must Believe In Spring") and often seems to be following Evans' inventive voicings, crystalline tone and irregular rhythms, rather than the other way around. For all of Evans' genius, after a while one appreciates anew Ralph Sharon's extraordinary versatility in support of Bennett, not to mention his own.

The material is almost entirely ballads, performed here in a manner that is neither recognizably pop nor jazz but rather as a kind of art song, albeit art songs sung in a bar after the other customers have dispersed. The main mood is ruminative bordering on despair, though occasionally leavened by rays of hope, as on the delicate pianist's paean "Waltz For Debby." Though these records really aren't for everyone (both are currently out of print), they afford an opportunity to hear Bennett in a unique and challenging context unlike any other in his long career, while holding his own with another great artist of equally unshakable purpose.

#### BENNETT/BERLIN (COLUMBIA) 1987

Bennett has always been generous about paying tribute to that generation of songwriters who comprise the "golden" age of popular song, and his largess goes beyond lip service: More than any other great singer this side of Ella Fitzgerald, Bennett seeks to dispel the notion that the great songs of the '30s and '40s are vehicles for his considerable chops. Here, he establishes his affinity for the music of Irving Berlin, and it's easy to see why: not only was Berlin the most expertly prolific songwriter in American popular music, but his sensibility, at once radiantly optimistic and unabashedly sentimental, frequently mirrors Bennett's own.

All that, "Bennett/Berlin" may be the most unfriendly jazz album of Tony's career, with a trio of legendary ringers helping Ralph Sharon's cool trio swing the bejesus out of them tunes. Dizzy Gillespie lights a cool blue flame on "Rhythm Is Life," and the vocalists' contributions we hear from him too rarely on "Cheek To Cheek,"—and tenor saxophonist Dexter Gordon, in one of his last recorded appearances, gives "White Christmas" the cast of an elegy. But Bennett knows when to pull in the reins, too: his performance of "When I Lost You," written by Berlin fol-

lowing the death of his young wife, is deeply moving for its spare brevity. Bennett's empathy with Berlin is perhaps drawn from shared experiences; albeit generally apart, both grew up in New York with close ties to the old world, both changed their names as they entered the culture of show business, and their notions of cultural assimilation carries over to music—neither composer nor singer ever allows himself to be limited by the conventional boundaries of pop vs. jazz, or frank emotions vs. artful sophistication. Which is perhaps why each artist has transcended such categories, their music simply settling under the rich designation of "American."

#### PERFECTLY FRANK (COLUMBIA) 1992 AND

#### TONY BENNETT ON HOLIDAY (COLUMBIA) 1997

Deep into the fifth decade of his recording career, Bennett keeps finding new ways to revisit and re-examine his past, and this is the case with his latest album, a collection of Sinatra "saloon" songs is a natural: Tony has long enjoyed a mutual admiration society with his Italian soul brother. But Bennett knows how to deliver a tribute without compromising his own identity. Thus, the generous selection of songs here (24 in all) still omits several Sinatra favorites while veering strongly toward quiet balladry over ring-a-ding-swing. And while the Chairman of the Board has been a constant presence in Bennett's music throughout his recording career, Bennett here chooses the more intimate confines of Ralph Sharon's veteran piano trio—which is, after all, closer to the sort of accompaniment one might actually hear in a saloon.

Tony Bennett On Holiday features more varied settings, from orchestral strings on Ellington's "Solitude" to duets with Sharon's elegant Teddy Wilson-like stride piano on "All Of Me" and "What A Little Moonlight Can Do" to a final, digitalized "duet" between Bennett and Billie Holiday on "God Bless The Child." But as on "Perfectly Frank," the real stars on display are the piano and the Saloon Singers, who look and sound like themselves, which after decades reveal themselves, in Bennett's capable hands, as emotionally alive and deeply nuanced as ever. No doubt it's that same humility which inspires Bennett to pay tribute to such worthy idols as Sinatra and Holiday, as if he hasn't yet noticed that in terms of musical accomplishment, he's long since joined their company. Not to mention the dedication which allows him to make autumnal albums like these, extending the vital prime of his career in a manner unmatched by any other great singer this side of Louis Armstrong.

Tony Bennett's life in music spans 50 years and thousands of performances, yet in one respect it remains constant: from "Boulevard Of Broken Dreams" to Bennett On Holiday, his music is infused with the sound of an artist at once respectful of the past, committed to the present and determined that the best is yet to come. ■

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# Congratulations.

You've made us admit that our parents are

*right about one thing.*



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MUSIC TELEVISION

Dear Tony,

That you are amazing in many ways is obvious, but I would like to congratulate you on your inspirational and courageous stand against racism, as well as your generosity in lending your time to countless causes and Foundations, including mine.

Thank you for all you do,

Michael Bolton

# THE TRUMP TAJ MAHAL SALUTES TONY BENNETT ON 50 YEARS OF REMARKABLE ENTERTAINMENT



**TONY BENNETT**  
HALF A CENTURY AND LOOKING FORWARD

## Bennett Brushes Up

As a sketcher of songs, he has few peers. Gallery shows and last year's book of prints show he's no slouch as a portrait and landscape painter either.

BY RICHARD HENDERSON

He signs his family name, Bennett, to every painting and sketch. He has equal facility for oils or watercolor, as often as canvas, a testament to the peripatetic nature of his other, better-known career. His gifts have been widely recognized later in his life, like those of many great artists. Over the past two decades, solo shows of his work have been displayed in galleries throughout the country, along with the addition of his etchings (of course, after Ernest Hemingway and Fitzgerald) to the permanent collection of the Smithsonian Institute. Bennett traces his inspiration back to a childhood fondness for drawing and painting that was first recognized by James McWhinney, an art teacher in his hometown of Astoria. His first mentor kindled a desire for visual expression that continues unabated to the present.



Perfectly framed: Bennett with his portrait of Sinatra

He has since trained with other art teachers, both American and European. Of his continuing education, Bennett says, "I'm still studying." His teacher now is Everett Raymond Kinstler, the best portrait painter since John Singer Sargent. He paints the presidential portraits for the White House, the deans of universities and all that.

"I work in watercolors when I'm on tour," says Bennett, when asked to describe how, while performing some 200 dates annually, he maintains his connection with his visual arts. "I find that it's better. With watercolor, you must work fast, because the light changes. The technique is completely different from working in oils, but I love to experiment with oil techniques, too. I never stop; I try every medium."

Both Bennett's range of subject matter and his diverse approaches to same are evidence of exuberance and imagination comparable to that with which he imbues each syllable of a song. His portraits can possess the visceral impact of folk art or the subtlety of Monet. His portraits—often of fellow entertainment luminaries—are the manifestation of deeply felt respect and affection. This writer was struck by one in particular, a poignant rendering of "Duke Ellington With Black Rain." Pleased that it had been singled out, Bennett responded, "I did that in London. I'd done his face and thought it should have a black background. I took the brush at the top of the page, and I made a black stroke horizontally. Of all things, the black dripped, and it became rain! It's an example of what is known to artists as a 'happy accident.' Completely unplanned, but a wonderful experience." ■

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# Tony Bennett

HALF A CENTURY AND LOOKING FORWARD

## THE BILLBOARD INTERVIEW

Continued from page 39

were educated. They studied Shakespeare. They studied e.e. cummings. They studied George Bernard Shaw. They studied haiku poetry. After much hard work of just becoming tunesmiths and song pluggers or taking any job in the music business, they grew from just writing Tin Pan Alley songs to writing for Broadway, and from Broadway to the movies. They developed a style that is invincible. Articles in the music magazines or *The New York Times* respect the music, but it's almost like they treat it like a museum piece.

**Have you had any songs written specifically for you to introduce?**

Oh, yes. Many. I've had 35 songs that have become permanent standards now. Some of them are "I Want To Be Around" by Johnny Mercer; Sammy Cahn wrote "I'll Only Miss Her When I Think Of Her" with Jimmy Van Heusen; "The Shadow Of Your Smile" by Johnny Mandel and Paul Francis Webster. I recorded show songs such as "Stranger In Paradise" and "Just In Time" because labels then would bargain for the rights to original-cast albums on the basis of getting singles by performers who were having big hits.

**How did you discover that certain songs weren't for you?**

I could move right away because I had good teachers. I really did. I was told not to compromise. Unfortunately, they should have tipped me off that if you do that you're going to get in a lot of trouble. What happened at Columbia—after I had "Because Of You" and "I Won't Cry Anymore" and songs like that, early records—was that they

told me not to change, make records like these. I've had a very good piano player for 30 years now, Ralph Sharon, and he said, "If you don't change right now, the ax is going to drop on you. You know what have to do," I said, "What?" He said, "You know how to improvise. You know how to sing jazz." He said, "You gotta do a jazz album." Well, the war that that created at Columbia! I had guys say that they would leave Columbia; the late [orchestra leader] Percy Faith said, "I'll leave Columbia if you agree to have this guy come in and do a jazz album."

**On the other hand, did you ever turn down a song that became a big hit by another artist?**

Oh, yeah. "Somewhere Along The Way" with Nat Cole... "A Kiss To Build A Dream On" with Louis Armstrong. Oh, my god. What a loss they were! Big winners.

**Do you recall an epic conflict or two with Columbia A&R people over songs they felt you should record?**

Oh, many times. Many times.

**Who usually won?**

Actually, I came to a good agreement with Mitch Miller. He always had a tough time with me because he knew what I was up to, because composer Alec Wilder was a good friend of Mitch and Goddard Lieberson, the head of Columbia Records. They all went to college together, so Miller knew that Alec was also coaching me about never doing bad songs. Miller kind of understood it, but yet he was also a music man. He was the kind of producer that everybody knocked, and now they're all admiring him. He was pretty sensible, though. He worked out a thing with me. He said, "I'll choose two songs, and you choose two."

**You undoubtedly saw rock 'n' roll coming. How did you at first react to it?**

At first I didn't understand it. I always thought the music business was getting better and better musically. It was 10 years after the big bands. When I came back from the army, it was just economically unfeasible to keep doing it.



With Columbia's Mitch Miller in 1952

But you still had Claude Thornhill, who started to be influenced by classical composers. Duflos, Ravel and Debussy. But then it just stopped short so that when rock hit I disliked it and then I tell you why. Because the marketing people did a terrible thing. Grew overtook everything. What happened is that disc jockeys like Alan Freed, for example, really damaged American-style music because he created [a certain] schizophrenia throughout the United States. He said, "This is your music, and your parents like the other kind of music." I was born during the Depression. I was told if you buy a record make sure that the whole family will like it because we have to respect what we own; so I had to bring back a Caruso record, which is something I knew everybody in the house would like. I couldn't just buy a record that I liked to rock 'n' roll because it created a dispute. It might think that you don't respect their parents. In the early days, I was taught by theater owners that in the morning you have the teenagers, in the afternoon you have the adults. The demographics of the record store changed so that the majority of people who bought records were young people. The record people would say, "The old kind of music is dead." It's not dead. It's just kicked out of record shops. To me, it was not a sensible business. When you look at the early stars like Jack Benny and George Burns, Bob Hope and Charlie Chaplin, and Gary Cooper, they thought in terms of performing to the whole family. They were very wise because if something hit, the whole family bought it. Rock 'n' roll seemed to say to me, "This is the music for the old kind of music." That's terrible because, if a young person doesn't respect his parents, that means you don't respect yourself. If you don't respect yourself, you're not going to respect anyone else. You have to respect your parents because that's how you become a good person. Anything else just doesn't work. It doesn't work.

**Under what circumstances did your first career at Columbia Records end?**

I kind of just got burnt out because I was doing three albums a year for 23 years, and that was a lot of albums and a lot of deadlines. But then they started saying, "We don't take concept albums." I had a wonderful idea to do an album about peace, years before John Lennon did. I had this thing called "Plea For Peace" that Alec Wilder wanted me to do. I got turned down. It was a wonderful project to have young children talking about why they didn't want their parents to go to war.

**A project you can revive someday?**

Yeah. Now I would just do it. I'll get to that. But what happened at Columbia is they finally started turning down ideas. They just said, "We don't want you to introduce any new songs." I said, "But that's my record." I've introduced 35 new songs that everybody sings. It's good for the whole music business. "No," they said. "They're not doing well anymore. We want you to just cover the top 10." The time they had Andy Williams, Jack Jones, or Steve Lawrence cover other artists' hits, they all sounded alike. There was no individualism. Years ago, the whole accent was that Dinah Washington sounded different than Peggy Lee. And Peggy Lee sounded different than Billie Holiday. You had to be different. Nat Cole sounded different than Sinatra. Sinatra sounded different than Johnny Mercer. That's what made you a star.

**If you had to choose one song that you wished you wrote, which one would it be?**

I would say "All The Things You Are" by Jerome Kern and Oscar Hammerstein. Every great musician I know loves "All The Things You Are" more than any other song.

**How did the Improv label, a label you owned in the '70s, come about?**

When I was a young professional, I was very nervous. I went up to the Paramount Theater and I said to Sinatra, "I'm very nervous. I'm doing the Perry Como summer show, and I don't know what to do." And he said, "Don't worry about being nervous. The people like that." So when you're not nervous, he said, "It's as if you don't care; if you do care, you're nervous." I said, "I'm nervous." He said with that. Then he said, "Don't do any novelty songs. Just do quality songs all the time. Put your integrity first." I never [strayed] from that lesson that he taught me. It allowed me to stay with good music. [That was the idea behind Improv, but the company failed only because there was a moment when CBS said, "We'll distribute you," and

Continued on page 36

Dear Tony...

Congratulations on your first

FIFTY

Looking forward to your next

50

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and all your friends at



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we've shared. For all the magic. We're looking forward to so much more.

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# TONY BENNETT

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HALF A CENTURY  
& LOOKING FORWARD

Congratulations

Sony Music Studios



# TONY BENNETT

## HALF A CENTURY AND LOOKING FORWARD

### THE BILLBOARD INTERVIEW

Continued from page 32

I said, "Great! Do it." I told Bill Hassett [who ran the label], "Do it." He said, "No. We're not going to go that way." But as far as I was concerned, it was successful, although it cost me \$250,000 to get out of my label. My point is that, as far as I was concerned, it was successful because I kept my integrity. I'm still proud of those records. I did some. We had Bill Evans, Charlie Byrd, Torie Zito and Earl "Fatha" Hines.

**Do you still long for a top-10 single hit to validate your great stature as an artist?**

I kind of answered that earlier. I said, "I don't want a hit record. I'd like him to sing, I met Glenda Jackson, the great British actress, and a promoter introduced her to me and said, 'This is Tony Bennett. His record is 'I Left My Heart In San Francisco.' That hit record.' She replied, 'Every record Tony Bennett makes is a hit.' I'll take that one. I don't want to make a bad record. I won't release it. That's one of the reasons I love

I told him to change his name to Tony Bennett. But you know something? With his talent, he'd be just as popular with his real name, Antonio Benedetto.

—Bob Hope

Without a doubt, Tony Bennett is one of America's greatest performers. And he belongs to and is appreciated by all America. No generation gap with this legend...He looks great. He sounds great. He is great. A perfect poster child for Italians. Amore, Tua Palسانا! —Dolores Hope

The classiest guy I know. —Madonna

CDs now, because I'm allowed to take some of my early records and when we re-release them I can edit out anything that I'm not satisfied with.

**Do you get a sense that the MTV generation you have touched will maintain a lifelong interest in the golden age of pop music? Is it real for that generation? Are they going to pick up on it?**

It's like Arthur Miller said. He did a play, "After The Fall," that was not well received on Broadway and he just said, "The American public is not interested in tradition." It's how much money it is going to make, and they're not interested

to top that, as far as I'm concerned.

**It push comes to shove on that desert island, are you leaning toward the classical area?**

Well, of course. That's when you grow up. These are masters, the real masters of music. You should listen to all the masters just like [one should know] the history of art. I'm a painter. If I don't study Michelangelo or Rembrandt or Raphael, I'm nowhere.

**Could you share a wish list of ideas or concepts for new albums you hope to make in the years ahead?**



Bennett on David Letterman in the '80s, and with Bob Hope in the '60s



estimated if someone is really contributing something. But when you look at any of the old countries, like China, Africa, anywhere in Europe, tradition is just as important as how much money they're making.

**Here's a desert-island question. What kind of music by what artist would you want to have with you if you were stranded on a desert island?**

There's a lot. There's so many beautiful artists. And composers like Delius, Ravel and Debussy. Nothing's ever going

Well, I don't want to give any away. What I would say is that I would wish I had two lifetimes, because I have these ideas. It's easier for me to come up with concepts, easy. And I just love it. I laugh at the fact that at one time I was booted out of Columbia because I wanted to do concept albums, and now everybody does concept albums. Mitch Miller used to criticize me. He said, "You're all right," he said, "but you're always ahead of your time. Just pull back a little and it'll be all right." I'd rather be a little ahead of time because people will catch up to me. It's like Donald O'Connor. He could make a record and do something like "Wait Five Minutes." And it's true. It happens. You have to be patient. Finally, the cream rises to the top. If it's really good, sooner or later someone's going to say, "Did you hear that record that guy made?" and it works.

**Can you talk about your return to Columbia Records? How did that come about?**

I was thinking of leaving the company for that all the way. He is so brave. In the last 17 years he's managed me, he's turned everything around. I've had a lot of different managers. I don't know why. It just didn't work out. It started good and then it would drop. I never flopped with the audience. The audience never let me down. Whether in small houses or big houses years ago, the audience always encouraged me. God bless them. They reaffirm that I should just keep going. My son had to do something I practically felt was impossible. He had to go to the public and ask for a separation between the young and their parents—the demographics question. One day, he came up to me and he said, "Dad, there are a lot of young people my age that are starting to like your music." I said, "You're kidding!" I always [thought] I had a following around the world with just people my age or maybe 10 years younger than me. I was very comfortable just doing that, playing nice concert halls. I never wanted to play in the small, little clubs where a family could come in—2,700-seaters like Carnegie Hall or the Academy of Music in Philly or Heinz Hall in Pittsburgh, Dorothy Chandler Pavilion in L.A. Beautiful places. That's the way I like to work. So he said, "If you don't mind, I'd like to experiment a little." I said, "Go. Let's see what happens." So he put me on SCTV with John Candy, and then they put me with the Simpsons, and then we started kidding around with MTV. Before you know it, I got involved with the MTV Awards. I started getting played on MTV.

**Was your son involved with you when you returned to Columbia after a 10-year absence?**

Yeah. And he changed the whole scene. I must tell you, he worked a thing out with Columbia that I think only Sinatra has ever had in his record. They don't say what I should sing or what I should sing. Or if you don't do this you're not going to be on the label or whatever. No threats. And every time that we've done something in the last four years, I've won Grammys. ■

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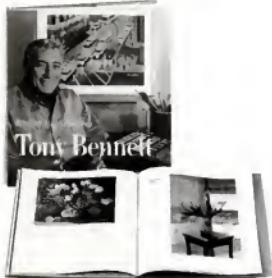
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John

*and all of us at*  
Metromedia

To a great artist—  
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Tony Bennett  
*What My Heart Has Seen*

published by

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**Tony Bennett**  
HALF A CENTURY AND LOOKING FORWARD

## Value In The Vaults Legacy's Active Reissue Program Mines Bennett's Rich Catalog

BY MICHAEL AMICONI

**I**n never went for a hit record," states master pop vocalist Tony Bennett. "I always wanted a hit catalog." And though this singer's simple goal has fit his career to a tee, including a '60s hit that saw him release such signature tunes as "I Left My Heart In San Francisco," "I Wanna Be Around" and "The Good Life," he has always been more of an album-oriented artist, preferring to take a theme or a mood and explore it over the course of an entire album of songs in much the same way that Sinatra did in his classic era.

Now, Bennett's catalog is getting the state-of-the-art treatment befitting his stature as one of the greatest singers in pop history. Columbia/Legacy's "The Tony Bennett Master Series" features titles handpicked by the singer himself—albums that "stand out in my mind as my definitive recordings"—remastered, remixed and digitally enhanced with 20-bit Super Bit Mapping technology. "I Wanna Be Around" (with bonus tracks from Bennett's 1963 album "This Is All I Ask"), "Who Can I Turn To" (1964) and "Romance" (1970) inaugurated the series in late 1995, and five more titles hit the shelves in October: "The Beat Of My Heart" (1957), "Tony Bennett At Carnegie Hall—The Complete Set" (1962), "If I Ruled The World—Songs For The Jet Set" (1965), "Tony Bennett Sings His All-Time Best Of Fame Hits" (1970) and "All-Time Greatest Hits" (1972).

Overseeing the project, along with Bennett, is his son/manager Danny, and label A&R VP Don DeVito, is veteran reissue producer Didier C. Deutch. "The titles are chosen by Tony and his son Danny," explains Deutch. "Once the titles have been agreed on, I am left alone in the studio to remix, remaster and do everything that needs to be done. And, of course, they have final approval on everything I do. So, essentially, I am a middleman acting on their behalf in the studio."

### ART BLAKEY AND BINAURAL STEREO

Of the titles released so far, the Carnegie Hall concert album and Bennett's 1957 concept album "The Beat Of My Heart," which he is accompanied by a first-class array of drummers and percussionists (including Chico Hamilton and Art Blakey), are the most recent offerings.

"The Beat Of My Heart" was recorded in 1957 during several sessions," says Deutch. "In June, the label was experimenting with binaural stereo; up until then, they had recorded everything in mono. So they started experimenting with binaural stereo, with the singer on one side and the



"Beat" Bennett, with (clockwise) Jo Jones, Art Blakey, Chico Hamilton and Art Arlen

orchestra on the other side. That's the way they recorded the first several songs from that album."

By the time that Bennett and company recorded the Carnegie Hall concert sessions, the Columbia engineers had developed the full stereo spectrum on two channels. However, though most of the album was recorded in stereo, it was only released in mono, since stereo was still in its infancy.

"When we went back to the tapes for the reissue, I had to sift through all of them," says Deutch. "There were two things like a dozen boxes, and two of them were marked 'extras'—I can't remember the exact labeling. So we listened to them, and to our surprise, we discovered that they were the stereo tapes. That enabled us to release the product, for the first time, in stereo."

### EXPANDING CARNEGIE HALL

"The other album that's important in the new series is the Carnegie Hall concert," Deutch continues. "We found the complete concert, and it contained 18 songs that had been previously unreleased. When they released it initially, they eliminated a lot of songs because they wanted to fit it on two LPs."

To ensure the best possible sound in the digital medium, Deutch bypassed the original master recordings and remixed the albums from the original session tapes, while also including bonus tracks whenever appropriate. "For instance, on the album 'If I Ruled The World,' the song 'Falling In Love With Love,' which is a great selection, was on the tapes, but it had never been released," he explains. "And I thought it should be added. Also, on 'The Beat Of My Heart,' there is a killer track, 'Begin The Beguine,' which is one of the best numbers he did on that album, but they decided not to use it originally."

### VAULTS IN VEGAS

Regarding what might be coming down the reissue pipeline, Deutch says, "We want to do some early Tony Bennett. There is one particular title that I would like to do, and I think it has been requested by a lot of people. It's a acetate, 'I'm In Love With My Baby' by Art Arlen. We also have some unreleased live albums in the vault, one recorded in Las Vegas, which we have been talking about releasing for the first time. But that will have to wait for a while. Eventually, though, we intend to reissue everything that's in the vault." ■

### TONY AND COLUMBIA

*Continued from page 40*

### ON A CLEAR DAY

As the Tony Bennett juggernaut started to pick up steam, Lenner was excited to see not only Bennett's success, but how clear his artistic vision was. "I was very proud and happy. I was very happy that Tony had decided to stay with me, and I was proud that we were getting the kind of music that he wanted to sing." ■

When asked what it is about Bennett that has connected with a new audience of listeners, Lenner replies without hesitation. "I think one very simple thing: honesty. People know when something is bogus, and they know when something is real. That's part of the

problem with the business today, there are not enough real artists, and to use an overused phrase, Tony is a real artist."

Lenner feels that Bennett's one of "the great B's at Columbia Records, along with Bruce, Billy and Bob, and he was one of those B's that really redefined the company." And lenner adds, "I think Bennett is at the top of the list to continue." ■

December 1997

# TONY

The sound of shiny blue  
satin ribbon,

the smile of a warm and loving  
heart,

the eyes and hands of a painter  
of taste, talent and style,

the craft, pride and phrasing of  
a gifted musician,

the devotion to family and  
friends of a neighborhood guy,

and a passionate, lifelong love  
affair with the creators and  
players of great songs.

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*ain't heard nothin' yet.*"

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**BELDOCK  
LEVINE &  
HOFFMAN**

# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## THE GOOD LIFE

Continued from page 39

Bennett's first white vocalist to record with the Count Basie Band ("Basic Swings—Bennett Sings," 1958), reinterprets with "Bennet & Basic Strike Up The Band" in '61. Duets with long-time pianist Ralph Sharton on "Tony Sings For Two," 1958; they reprise concept with "When Lights Are Low" (a tribute to Nat "King" Cole) in '64.

Records million-selling signature-song "I Left My Heart In San Francisco" in '62. Wins first Grammy for it that same year. Becomes first pop singer to headline Carnegie Hall; cuts memorable double album there. (He'll still be able to headline it again in '97—35 years after.)

More hits: "I Wanna Be Around," "The Good Life," "Who Can I Turn To," "If I Ruled The World," "The Shadow Of Your Smile" and "For Once In My Life" (a Stevie

Wonder cover).

More hit albums: "I Wanna Be Around," "The Many Moods Of Tony" and "The Movie Song Album" (a concept LP in '66).

More adventurousness: Makes some of the first American bossa-nova records, cuts discs with cornetist Bobby Hackett and Canadian composer/conductor Robert Farion and tours with Lena Horne.

Exits Columbia in '71. Records with Buckley, Rich, West, Herberman and Andy Baffo for various labels, including his own Improw Improw label, issues discs by Charlie Byrd and Earl "Fatha" Hines, among others. Teams with jazz pianist Bill Evans for the "Tony Bennett/Bill Evans" album in 1975 and again in '77 for "Together Again" Tony Bennett & Bill Evans.

Works 200 nights a year. Names first son, Danny, his manager in 1979.

Returns to Columbia Records in 1986. Issues "Sippin' Till You're Satisfied Home," a collection of previously unreleased jazz sides recorded with Stan Getz, Herbie Hancock, Ron Carter and Elvin Jones; revisits the concept with the '87 double-LP "Jazz," featuring Getz, Carter, Art Blakey, Tony Williams, Nat Adderley, Mill Hinton, Joe Newman and Zoot Sims on sessions recorded between 1954 and 1967.

## ROLE MODEL OF COOL

Records full orchestra-backed "The Art Of Excellence" album in 1986 and another, "Astoria: Portrait Of The Artist," in '90.

Releases "Bennet/Berlin"—a tribute to songwriter Irving Berlin—backed by the Ralph Sharon Trio with guests

Dexter Gordon, Dizzy Gillespie and George Benson in '87. Writing in a 1989 issue of national rock magazine *Spin*, Glenn O'Brien calls Bennett "a role model of white cool; he was one of our few heroes who never acted like a jerk," citing Bennett's having marched for civil rights in Selma, Al., as well as his refusal to play South Africa when apartheid was in effect.

Showcasing his sense of humor, Bennett poses for *Spin's* swimsuit issue, performs on David Letterman's late-night TV show, and animates an appearance in a '91 "Simon & Simon" episode.

Bookended by two versions of "Boulevard Of Broken Dreams"—his original and a far more worldly new recording—Bennett crowns his career with "Forty Years: The Artistry Of Tony Bennett," a four-CD boxed set. Marks 40th anniversary in show business with a '91 concert at London's Prince Edward Theatre.

## FROM FRANK TO FLEA

Releases Grammy-winning "Perfectly Frank" album (a tribute to Sinatra) in 1992. Follows up with Grammy-winning "Steppin' Out" (a tribute to Fred Astaire) album in '93. "Steppin' Out" video gets played on MTV.

Teams with Sinatra on "New York, New York" for Frank's '93 "Duet" album. Appears with Anthony Kiedis and Flea of the Red Hot Chili Peppers at the '93 MTV Music Video Awards. Lends his dancing-shoe, dress-shirt and computer-software memorabilia.

Performs on "MTV Unplugged" in 1994. Subsequent album features duets with Elv Costello ("They Can't Take That Away From Me") and k.d. lang ("Moonglow"). *Wall Street Journal* cites "Tony Bennett factor" as integral to business success in '95 op-ed piece.

Records "Her's To The Ladies" (tribute to female singers) in 1996. Does first two-hour "Live By Request" TV show for the Arts & Entertainment Network; gets 1.2 million-plus first-night requests, wins Emmy.

Cuts "Tony Bennett On Holiday" (a tribute to Billie Holiday) in 1997; his portrait of her provides the album's cover art. Plays the Apollo Theatre with the ticket price rolled back to \$8.50—same as the last time Holiday performed there 30 years earlier.

Call him "the best singer in the business" (Frank Sinatra did). Call him "the best singer I've ever heard" (Bing Crosby did). Or just call...tony Bennett, because he is. ■

Quotes compiled by Debbie Galante Block

## TONY, YOU'RE THE PINNACLE. (AND WE OUGHT TO KNOW!)

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**Aaron Tonken**

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TONY BENNETT  
HALF A CENTURY AND LOOKING FORWARD

## Tony On Tour

The show goes on, more than 200 times a year, and the singer gives 110%. Lately, his signature brand of cool has been championed by a younger generation, so it's not unusual to find him a star attraction at KROQ's Acoustic Christmas show within weeks of playing Radio City Music Hall. But no, he doesn't require pink jellybeans.

BY RICHARD HENDERSON

**T**he setting is perfection itself: The sounds of a full orchestra reverberate from the stage of the Hollywood Bowl into the boughs of the pine trees surrounding the famed venue, and beyond into the Hollywood Hills, as a capacity audience savors the introduction to the Anthony Newley chestnut, "Who Can I Turn To." In moments, beneath the starry canopy of a warm August night, Tony Bennett will once again make this tune, along with many other classics of American songcraft, his own.

Then, three lines into the first verse, a woman's voice from a box seat punctuates a quarter-note rest in the arrangement, with the nearly anguished cry, "I love you, Tony!" As the house dissolves in laughter and applause, the hellzapoppin' and smiling Mr. Bennett sings the next line—another "I love you"—and concludes with "I love you too!" No doubt the majority of the San Fernando Valley's residents hear these voices and agree with them. Tony waits a beat, then deadpans, "I thought you guys all lived in San Francisco." Hardly, Bennett's fanatical fan base has been nurtured with constant touring

throughout America. In recent years, he has added Asia and Europe to an already exhausting schedule, giving new audiences a taste of the craftsmanship cultivated in a 45-year career. Hardly, Bennett's fan base has been nurtured with constant touring throughout America. In recent years, he has added Asia and Europe to an already exhausting schedule, giving new audiences a taste of the craftsmanship cultivated in a 45-year career.

His signature brand of cool has been championed by a younger generation, and so it is not unusual that Bennett now finds himself a star attraction at KROQ's Acoustic Christmas show within weeks of playing Radio City Music Hall.

One can imagine the booking of the peripatetic Bennett's schedule of engagements to be a task nearly as wearing as actually being on the road for the majority of the year. But if there is stress involved, it cannot be detected in the voice of Mr. Bennett, who is the president of the division of the William Morris Agency, the tone of whose voice brightens markedly upon mention of Tony Bennett.

By way of introduction, Heller explains, "I've had the pleasure of working for Mr. Bennett and Danny [Bennett, the singer's son and manager] for about eight years, initially for three years at Triad and then for the past five since we became William Morris. I'm Tony's responsible agent at William Morris, which means all of my colleagues who come in with touring offers for him—like the presidential dates or symphony dates or private engagements—basically are funneled through my desk. I formulate that data to present to Danny and then to Tony, and then put a game plan together for a touring schedule."

How much of the year finds Tony on stage? "It seems like every day," says Heller. "Certainly, he does at least 200 dates a year. He stays very, very active."

Is he still the "Old Master" of the game? "Oh, absolutely! We're working for someone who's at the top of his game, who gives 110% at every performance, who couldn't be more giving to his audiences. We're fortunate as agents to represent talent that's the best at what they do, and there's no finer example of that than Tony Bennett." ■



Onstage in the early '60s

I left my heart in San Fran

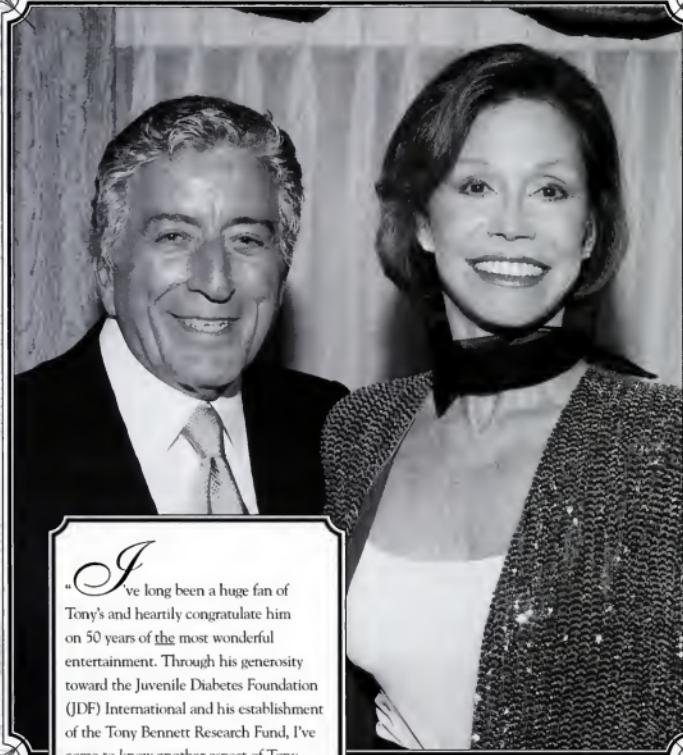


Photo: David Barchman

*I* have long been a huge fan of Tony's and heartily congratulate him on 50 years of the most wonderful entertainment. Through his generosity toward the Juvenile Diabetes Foundation (JDF) International and his establishment of the Tony Bennett Research Fund, I've come to know another aspect of Tony. As an outstanding contributor to the Foundation, his sensitivity and dedication to our goal of curing diabetes have made him my ideal."

Mary Tyler Moore  
International Chairman

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# Reviews & Previews

## GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO  
BY CATHERINE APPLEGATE OLSON

### THE STORY OF DANIEL AND THE LION'S DEN

Sony Wonder

30 minutes, \$12.98

Sony Wonder will ring in the New Year with another addition to its popular "Beginner's Bible Series" children's collection. This time, the animated adventure continues on the young wise man Daniel and his remarkable encounter with a pack of dangerous lions. Actually, the lion scene, which, happily, about as frightening as a cute *Castaway* character makes up only a fraction of the half-hour tape. The majority of the program is devoted to the story of how, through his faith in God, Daniel wins the admiration of a succession of kings of Babylon and Persia, and is eventually tortured in Jerusalem and taken there to serve its royality. When the kings in turn learn of Daniel's unique gift for interpreting dreams, he is elevated to high status within their court. But the other wise men become jealous and plot his demise. In the final scene, Daniel proves once and for all that with a little help from God, even the most dire adventures can be tamed. A touching lesson in loyalty that young viewers can really sink their teeth into. Also new from Sony Wonder is "Joshua And The Battle Of Jericho."

### THE GORES HAVE A GARBAGE TRUCK

Miramax

30 minutes, \$9.98

KidVision's "Real Wheels" series is back in action with this entertaining bit of trash talk. Two overzealous hosts get down and dirty with a variety of vehicles, ranging from a smallish street cleaner to an industrial-strength waste-removal truck. The idea with this tape, as with its dozen live-action predecessors, is to give the viewer a peek out of some of the more fascinating of modern society's machines and get up close and personal with the people who operate them. In addition to demystifying the mechanics of the vehicles, and about garbage collection and showing scenes of out-and-out trash annihilation, the program offers some solid pointers about recycling and culminates with a visit to a recycling plant.

### NBA GROOVES

Warner Bros. Video

\$0 minutes, \$14.98

It's a rocking good time as NBA fans go a'courting their favorite stars in this must-see program that features lots of music. Combining some of the sports world's hottest stars with some of the trendiest sounds is not a novel concept, but it is carried out particularly well here. One of the standouts is NBA Maxi Video, tapes announced in May. Among the basketball masters strutting their stuff in a series of theme videotapes are Michael Jordan doing his best "I'm Gonna Make You Believe I Can Fly" and Shaquille O'Neal bringing down the house to his own "Men Of Steel." Viewers also get another look at the Chicago Bulls' winning ways with "I'm Gonna Make You Go To Me" and some rising stars in a melody backed by "Bring In Da Funk." There's also highlights from the first NBA All-Stars. While we're at it, we might as well add a blues segment accompanied by OMC's "How Bizzare," and an ode to the dink accentuated by Jodeci's "Get On Up."

### TULSA, TOKYO & THE MIDDLE OF NOWHERE

PutYourVideo

\$20.95

With a title like "Middle Flying off retail shelves and into the stockings of young girls everywhere this season, the video follows the brothers Hanson on their journey from Oklahoma to teen stardom across Europe, Asia, Australia, and the United States. The 19-song, uncut, leased score penned by the pop trio. Other highlights include four live songs from a Beacon Theatre show in New York; a special photo session of "Man From Milwaukee"; and insightful interviews about photo shoots, lyric writing, recording, and family life. The disc also includes a photo book with Cindy Crawford. The young men also take on the role of producer and are still able to give it an honest bone while still strumming their guitars and singing. The disc also features a photo shoot of screaming girls and plenty of sly antics, face-making, and fast-paced editing, this video is likely to appeal to anyone outside of Hanson's core demographic.

### LIVE IN THE TRAGIC KINGDOM

Warner Bros.

\$2 minutes, \$19.98

Live from Arrowhead Pond in No

Douglas' hometown of Anaheim, Calif., this video could be subtitled "The Greatest Concert on Earth." The energy never stops as the eight-times platinum band, plus friends, offers standards like "I'm on Fire" on the concert stage with a show-stopping, a dead-set, paper rain design by Cirque du Soleil's Luc LaFortune and Mike Keeling. It delivers the hits with the same variety as some songs by the Smurfs. Subsequent to the concert, there's also "The Imperial March" from "Star Wars." As usual, glamour queen Gwen Stefani struts her stuff, even cojoling the band into a performance of "I Want You" with a kiss. The concert ends with "Just A Girl." Some backstage interviews would have been a nice addition, but the extreme close-ups captured by director Sophie Müller are a welcome change of pace. The band's energy is palpable, and the band's enthusiasm against the railing in the mosh pit.

### ENTER+ACTIVE

BY DOUG FREECIE

#### NBA ACTION '98

Sega Sports

Widescreen '98

With so many basketball titles on the market, it's getting more difficult for developers to outdo themselves and for consumers to pick the slam-dunks from the bricks. Here Sega does an

admirable job, realizing that the proof is in the details. Players can't manipulate coaching strategies, game rules, and trademark plays called from real team's play books to enhance the game's realism. A player's build-in feature allows users to customize a free agent's physical attributes and hoop skills. The motion of the game runs fluidly, but the overall look of team members and environments remains static quo.

### MIXMAN STUDIO

Warner Bros.

Windows 95

More of a full-fledged music tool than comparable DJ CD-ROMs on the market, Mixman Studio is a complete and professional model yet. Sound samples, included on the disc, are available from the Internet, or recorded at home, become the music blocks in the arrangement, music editor, and mixer. Lending a flavor of street-level credibility, Mixman also offers such real-world DJ techniques as creating breaks and introducing the volume at which songs should be played. One of the most trick known as panning. Though budding producers and wannabe punters will take to Mixman immediately, even the hobbyist can work out some halfway decent jams after completing a series of included tutorials.

## AUDIO BOOKS BY TRUDY MILLER ROSENBLUM

### THE GIRLFRIEND'S GUIDE TO SURVIVING THE FIRST YEAR OF MOTHERHOOD

By Vicki Iovine

6 hours, 48 minutes

3 hours (abridged)

ISBN 0-88644-449-2

In this follow-up to her popular "Girly-Girl's Guide to Surviving," Vicki Iovine again offers what new mothers need most: comforting words of wisdom from another woman who's been there. Other books explain how to care for baby, but this one is a must-read for the sake of the stressed-out new mom. She offers answers to the questions new mamas are embarrassed to ask, such as "When will my body go back to normal?" and "Will I ever get my sex life back?" She encourages moms to get as much rest as possible and offers suggestions on how to find time to do so. Most important, she reminds us that the first year is full of panic and total independence are normal and universal. As she points out, a new mom might not know everything about taking care of a baby, but each day she learns more. "You don't have to be a genius to be a mom, just good enough," she advises.

### PROPELLER ONE-NIGHT WAY COACH

By Jim Travolta

Read by the author

Time Warner Books

Unabridged, 10 hours, 51.98

ISBN 1-57042-503-1

Travolta's status as one of the hottest actors around should heat up sales for this self-penned memoir and a short story. The son of Marlo and Elizabeth's love of aviation, "Propeller One-Night Way Coach" is a sweet, innocent tale of a little boy flying cross-country by airplane for the first time. Set in the 1940s, the story is told in a series of flashbacks, it's a journey that involves a lot of connections and waiting in terminals at all hours of the day and night. An adult might find the story a bit cloying, but the boy is absolutely thrilled by every detail. For example, while sitting in an airline terminal at 4 a.m., eating a hot dog, musing happily, "I didn't think life could get better than this."

Travolta's book will renew the child's sense of wonder at the experience.

### CAR TALK: MEN ARE FROM WOMEN, WOMEN ARE FROM FORD

Recordings from Tom and Ray Magliozzi's radio show "Car Talk"

Warner Bros. Publishing

1 hour, \$11.99

ISBN 1-59533-264-7

On the popular NPR call-in show "Car Talk," brothers Tom and Ray Magliozzi answer listeners' (and themselves) questions about cars. This compilation features calls relating to male and female relationships instead of (male) injection sites. The first book in the series includes a woman who accidentally puts diesel in her husband's beloved Ford Explorer; a man who wants to know the proper etiquette for picking up women with his car; and a woman who apparently pretended to like his friend's ugly car so well that his wife bought the car for him as a gift. The calls are funny and unpredictable, and Tom and Ray Magliozzi bring out the humor in every situation. One of the funniest calls involves a woman whose mechanic liked her so much, he gave her and her boyfriend a free oil change.

Then the couple broke up, and the woman called the program to ask if she should ask the mechanic to jack up the price of the oil change. Tom and Ray Magliozzi tell her she should and even called the mechanic, on-air, to tell him the story. This is a funny and enjoyable tape, even for those who know nothing about cars.

### THE BEST OF SESSIONS

Warner Bros.

Widescreen

Dec. 6 and Saturday (12); check local

public television listings for repeat airings

of this greatest-mash ensemble. The producers of "Sessions" have done a great job of giving the viewer a taste of the music without necessarily spoiling the enjoyment of the original songs. The program, unlike their "Unplugged" counterparts at MTV, Everyone's heard Byrne belt out "Burnin' Down The House" or Crow do "All I Wanna Do" a thousand times, and they're not alone.

Some performances are intimate solo acoustic numbers, while others turn into all-out jam sessions with a full band. For example, Richard Thompson goes it alone on his tortured love song "I Feel So Good," while trumpeter

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Duets are also a strong characteristic of "Sessions." Jane Birkin and Serge Gainsbourg's "I'm Not in Love" is a full-fledged duet, while Crow and Sinead O'Connor sing a full-blown duet in "Rebel Power" to power-to-the-people singles. Zap Mama does its best African a cappella while Yo-Yo Ma takes classical cello music to new heights on "Liberango."

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Technically, the show scores high marks with its theater-in-the-round setup, which allows the camera to capture the entire stage and audience or zoom in on the guitar player's fingers or spotlight the vocalist's face. It is also nice to see backup musicians get equal coverage in the segment's star performers.

I recently watched two episodes of "Sessions At West 54th" this season, make sure they are these coolайд collages of greatest moments. The one-song-only format doesn't allow for boredom and certainly won't induce channel surfing.

"The Best Of Sessions" won't pull in the VH1 or MTV faithful, but PBS regulars and music aficionados will be more than happy with this upscale concert.

CAROLE BELL

EILEEN FITZPATRICK



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**BILLBOARD** DECEMBER 20, 1997

# Studio Action

ARTISTS & MUSIC

## Lucent Bows PAC Technology Device Based On Human Hearing

■ BY PAUL VERNIA

**NEW YORK**—Bell Labs, the Murray Hill, N.J.-based research division of Lucent Technologies, has developed the Perceptual Audio Coder (PAC), a device that uses algorithms based on extensive research of human perception to achieve audio compression.

Through its marketing division, electronic, Lucent has given the PAC to such applications as delivery of music over the Internet, digital audio broadcasting (DAB), and transmission of voice-overs and music tracks between studios. The technology was demonstrated Dec. 2 at Electric Lady Studios here at a session attended by journalists and experts in digital audio transmission.

Besides showing the PAC, Lucent and independent research firm Moulton Laboratories presented findings of codec tests they have conducted over the past year that show that people are more interested in maximizing the bandwidth of current modems than in hearing comparisons between CD sound and narrow-bandwidth audio transmissions that may be unrealistic with today's technology.

"This crew was more interested in the performance of the actual data stream and the fact that it's as good at the lowest bit rate," says Fred Juang.

head of audio at Bell Labs. "It doesn't matter what it sounds like at 96 kilo bytes per second. They want to know how it's going to sound through their modulus."

Juang adds, "We are very interested in delivering music to as many people as possible, so we've been working on signal compression for a long time. The transmission of media often requires signal compression, and that is a very practical challenge in these days, particularly with such applications as the Internet and digital audio broadcasting."

Juang says Lucent has developed different compression algorithms for different applications. "If you look at the bit rate that is supported by these different media, you will find that 64 kbytes per second would be good for DAB, 64 kilobits for ISDN, and better that we would find good applications in the Internet," he says. "We have a range of decoders of different bit rates for different applications, at the core of which is our Perceptual Audio Coder."

While some digital audio encoding processes are purely mathematical, PAC uses advanced psycho-acoustic modeling to achieve its signal compression, according to Juang.

"Here, our research into the auditory mechanism shows that the human

ear has enormous auditory masking capacities, meaning there are things we can have in the presence of other signals. If you can use that knowledge, you can achieve efficient coding."

Although Lucent has shifted its focus in the past year from research and development to marketing, Juang says the company is still committed to solving the problems of the audio industry at least its compression needs.

"The next generation of audio delivery to consumers will depend heavily on new audio compression techniques," says a Lucent statement. "The evaluation and assessment of these techniques is an ongoing development."

The Electric Lady demo follows an agreement in May between Lucent and USA Digital Radio to develop DAB technologies for FM and AM transmission based on the PAC process. The two companies say they plan to upgrade analog FM and AM broadcasts to virtual CD sound quality, using PAC as the compression algorithm, according to a Lucent statement.

Lucent Technologies designs, builds, and delivers public and private networks, communications systems, software, and microelectronic components.



**Stones Go Mobile With Ettelne.** Producer/engineer Ed Cherney, right, and Ettelne lead engineer John Harris take a break from mixing the Rolling Stones' MTV "Live From The 10 Spot" appearance at the Capitol Theater in Port Chester, N.Y. The show was recorded and mixed in Ettelne's mobile unit, which is equipped with an Aegis/Neve Capricorn digital console.

## AUDIO TRACK

### NEW YORK

**S**HELTER ISLAND STUDIOS, which recently upgraded to a 48-track analog system with the addition of a studio A-800, hosted Duran Duran for a session with producer Eli Janney and assistant Matt Kane. Also at Shelter Island, Babe Blue Ox cut tracks for its next RCA Records project with producer Steve Thompson, engineer Jim Rondinelli, and assistants Kane and Noni Simon. Neil Fink worked on a set of production demos with producer Michael Brown, engineer Sam Gibbs, and assistant Simon; Island Records act Spectacle worked with mixing engineer Rondinelli, engineer Aaron Keane, and Kane and Simon assisting; Jane Kelly Williams tracked for Mercury Records with producer Steve Adabekyan and alternative rock band Phoenix; and, recently signed to Capitol Records, worked with producer/engineer Ray Martin and assistant Kane.

Adrian Carr Music Design has purchased a Genex 8000 magneto-optical disc recorder, along with an Avenger 2055 equalizer and Meyer HD-1 speaker system. The studio, located in the midtown Manhattan facility were a Uranium 235 mastering session for Sony Music and albums tracking dates by up-and-coming singer-songwriters Peter Braun and Keith Lawrence. At Trutone Inc. in nearby Hackensack, N.J., mastering engineer Jon Yannacee worked with producer Jon Fadda to master the first album to celebrate the 10th anniversary of BMM Records, whose roster includes India, Tito Puente, and Marc Anthony. In addition, Yannacee mastered various new releases for RMM. In other activity at Trutone, Yannacee worked with industry entrepreneur Cory Robbins on the debut album by DJ David "The Crash" and, both volumes of the compilation "Super Rare Disco," and the compilation "Dance Party (Like It's 1998)," all for the Robbins Entertainment label.

**NASHVILLE**

**T**HE FOLLOWING SESSIONS took place at Woodland Studios. Old Dogs tracked and overdubbed an Atlantic project with producers Bobby Bare and Brian Fisher, engineer Denny Knight, and assistant Chris Stone; Jimmy Buffet overdubbed his latest Margaritaville/MCA Nashville album "Margaritaville" with engineer Joe Haden; the Ranch recorded and mixed its self-produced album for Warner Australia with engineer Mike Poole; Michael Stipe overdubbed for a self-produced Solitudes album with Travis Turk at the board; The Fixx cut tracks for a Jars of Clay album; and, Sonny and Cher overdubbed their latest album with engineer and Kenny Chesney produced his latest RCA project with producers Norro Wilson and Buddy Cannon and engineer Billy Sherrill.

At Masterfonics, Lisa Brokop mixed a Sony Music project with producers Dunn Huff and Paul Worley, engineer Jeff Balding, and assistant (Continued on next page)

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 6, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	R&B	ADULT TOP 40
TITLE Artist Producer (Label)	SOMETHING ABOUT THE WAY YOU LOOK TODAY—CANTINA IN THE WIND 1997 Elton John/Chris Thomas (Rocket/AAH)	MY BODY Lori "Dolce" Almamy (EastWest/EGG)	FROM HERE TO TERRELL Michael Peterson R.E. Ornall, J. Leo (Reprise)	FEEL SO GOOD Lori Santana "Puffy" Combs, Deric "D-Bo" Angelicoff (Bad Boy/Arista)	I DON'T WANT TO WAIT Paula Cole Lori [Image:Warner Bros.]
RECORDING (STUDIOS) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS (New York, NY/Atlanta, GA) Ben Arnindl/Cat Helliron	EMERALD STUDIOS (Nashville, TN) Ben Fowler	DADDY'S HOUSE (New York, NY) Doug Wilson	THE MAGIC SHOP (New York, NY) Roger Moulton
RECORDING (CONSOLES) Console(s)	SSL 4072G+ w/Ultramax	SSL 4072G+ w/Ultramax SSL 4000G+	SSL 4068E	Neve VR60	Studer A827
RECORDE(R)S	Sony 3348 digital	Studer 827	Sony 3348	Studer A800 III	Neve 808
MASTER TAPE	SSL 931	AmpeX 499	AmpeX 467	AmpeX 499	3M 996/AmpeX 499
MIX DOWN (STUDIOS) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS (New York, NY) Ben Arnindl	EMERALD STUDIOS (Nashville, TN) Ben Fowler	DADDY'S HOUSE (New York, NY) Michael Patterson	ROOM WITH A VIEW (New York, NY) Roger Moulton
CONSOLE(S)	SSL 4072G+ w/Ultramax	SSL 4072G+ w/Ultramax	SSL 4068E	SSL 44000	SSL 4000G+
RECORDE(R)S	Sony 3348 digital	Studer 827	Sony 3348	Studer A800 III	Studer A827
MASTER TAPE	DAT	AmpeX 499	AmpeX 467	AmpeX 499	3M 996/AmpeX 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arinkwitz/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTER'S Denis Purcell	HIT FACTORY JULIA POWERS HOUSE OF SOUND Herb Powers, Dave Kutch	GATEWAY Bob Ludwig
CO/CASSETTE MANUFACTURER	PDO-HTM	WEA	WEA	BMG	WEA

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# newsline...

**FUTURE DISC SYSTEMS** of Hollywood, Calif., hired mastering engineer Kris Solem and production engineer Pete Thomas, both of whom formerly worked at nearby facility 52nd Street Digital Mastering. Future Disc president Gary Bres says, "We have added two very talented engineers to our staff. Kris will be working in Studio 2 and has more than 10 years of mastering experience and is an accomplished Sonic Solutions editor. Peter has extensive experience in radio production. In addition, he is also highly experienced in CD-R technologies."

Solem's prior mastering experience includes titles by Michael Feinstein, Flayer, and Shawnae. Thomas has additional credits for artists including Stevie Nicks, Foreigner, Elton John, Dolly Parton, and more. Solem will join Future Disc in January. Bres says, "We are very excited to join veteran mastering engineers Steve Hall, Tom Baker, and Kevin Gray at the mastering studio, which has six rooms that offer 24- and 24-bit state-of-the-art services. Last year, Eddie Schreyer left Future Disc to open his own facility, Oasis Mastering."

In other news, Future Disc has installed a Kodak DCD600 Writer with an automatic disc transporter that writes at six times real time and feeds up to 75 discs sequentially. "This has enabled us to expand our services by offering multiple quantities of advance CDs and by bringing in new CD-R duplication business from the broadcast industry," says Bres.

**VETERAN RECORDING ENGINEER** Kevin Nettleingham has opened his own mastering studio, Nettleingham Audio, in Vancouver. Nettleingham most recently worked in Portland, Ore., area studios Dog Fish Sound and Mastercraft Recording and Duplication. With 16-track hard-disk recording capabilities, the new facility will specialize in mastering, editing, forensic audio, voice-overs for radio spots, videos, CDs, and books on tape.

**CHICAGO-AREA SOUND REINFORCEMENT COMPANY** db Sound, a relative unknown in a field dominated by longtime stabbards, has been drawing critical raves nationwide for its work on the Rolling Stones' Bridges to Babylon tour. Critics for The Chicago Tribune, The New York Times, The Boston Globe, The Los Angeles Times, and USA Today praised the Stones' sound for its clarity and robustness.

db Sound partner Harry Witz says, "The Stones' sound engineers flew in and heard our system and were very impressed, requesting us to come to give live demonstrations of their system." The company's other partner, Harry Dane, adds, "The Stones were looking for a marked improvement in every category, and they were only willing to change from their previous sound company if there were compelling reasons."

db Sound came to the Stones' attention through the band's live sound engineer for the Babylon tour, Robbie McGrath, who had previously used db Sound systems on an AC/DC tour, according to Witz. For the Stones tour, db debuted the X-Array system, which the company co-developed with the University of Illinois, featuring an array of 12 drivers. Witz says the X-Array reduces the amount of reflected sound and ambient noise and is "musically richer and more dynamic, lighter and more compact, powerful, and easier to rig" than previous systems. Dane adds that the X-Array saved the Stones two trucks, a generator, and two crew people over the band's previous tour. "This can translate into hundreds of thousands of dollars of savings over the course of a tour," says Dane.

**EUPHONIX CORP HAS APPOINTED** Tom Fristoe to the newly created position of VP of worldwide sales, according to Barry Margerum, CEO of the Palo Alto, Calif.-based console manufacturer. Fristoe was most recently VP of sales and marketing for Specular International, a software publisher of 3D design, automation, and Internet design tools. In a related announcement, Euphonix appointed pro audio industry veteran Chris Pelzar to the new position of East Coast director for broadcast system sales. Pelzar was VP of the Eastern region for Euphonix competitor AMS/Nexgen.

Mark Margerum joined Euphonix in July 1997 following former chairman/CEO James Dobbie's decision to relinquish his CEO duties (he continues as chairman). Margerum was most recently president/GM of the Computer and Mobile Systems division of Plantronics Inc. of Santa Cruz, Calif. In other Euphonix news, longtime VP of marketing John Carey has left the company.

**CINRAM INTERNATIONAL INC.** reported strong results for the three months ended Sept. 30. Sales increased 50% in the quarter to \$195.8 million from \$86.2 million in the corresponding quarter in 1996. Net earnings in the third quarter of 1997 were \$1.22 million, or \$0.41 per share, compared with \$7.7 million, or \$0.32 per share, in the third quarter of 1996. For the nine months ended Sept. 30, sales were \$334 million, compared with \$235 million in the comparable period in 1996. Net earnings in the nine months ended Sept. 30 were \$24.4 million, or \$0.87 per share, compared with \$16.6 million, or \$0.70 per share, in the period ended Sept. 30, 1996. A Cinram statement said the growth is due to recent acquisitions, "as to generally improved demand for the company's products." Cinram also cited its DVD capacity as one of its assets, although the statement acknowledges that DVD production will not have a "material impact" on its results for another three to five years.

## AUDIO TRACK

(Continued from preceding page)

**MARK HAGEN, NITTY GRITTY DIRT** Band worked on its forthcoming album for Rising Tide with producer Gordy Jr., engineer Csaba Petocz, and assistant David Hall; Eric Schilling mixed for the Bros. session with producer Huff, engineer Bolding, and assistant H. B. the Mavericks mixed with producer Tony Brown, engineer Chuck Ainlay, and assistant Mark Ralston for MCA Nashville; Patty Loveless worked with producer Gordy on her Rising Tide album with engineer Dennis Baskin and assistant Ann Haze; Friggo, and Emmylou Harris and veteran Robert Dwall worked on a soundtrack project for Rising Tide with producer Gordy, engineer Russ Martin, and assistant Rob Macmillan. Among other artists who recent-

ly worked at Masterfonics include Rodney Atkins, Trini Triggs, Blue Something, and Kevin Sharp.

### OTHER LOCATIONS

**CUBAN TRUMPET VIRTUOSO** Arturo Sandoval finished mixing an album for N2K Encoded Music at Criteria Recording Studio in Miami. The 48-track digital session was engineered by Eric Schilling and assisted by Chris Spahr. Also at Criteria, columnist Dave Barry joined Warren Haynes and the Allman Brothers for "Don't Quit Your Day Job" with producer Kathi Goldmark and engineer Ted Stein. In other news from the historic studio, Columbia Records act Soul Asylum finished its upcoming album for the label with producer Chris

Kimsey and engineers Keith Rose and Michael Barbiero, who occupied Criteria's New and SSL G+ rooms simultaneously.

At Sound Techniques in Boston, Neon Jesus wrapped up its self-produced debut album, "The Cuban Blues And Jovian Sonatas," with co-producer/engineer Tom Richards. Fort Apache artist Julianne Hatfield recorded vocals and mixed with engineer David Cook and assistant Ted Paduck; and Mike Hermans Band tracked with producer/engineer Shawn Bradley.

*Please send material for Audio Track to Paul Verma, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5355; E-mail: PVerma@billboard.com.*

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# SAN FRANCISCO



## THE BILLBOARD SPOTLIGHT

In early October of '97, tens of thousands of scruffy, patchouli-scented, natural-clad people of all ages descended on the edge of San Francisco's Golden Gate Park. The occasion was the 30th anniversary (actually, a couple of months late) of the Summer Of Love, that defining moment when the City By The Bay became irrevocably linked with the hippie ideals of peace, love and wild eccentricity. Peter Bergman, the original architect of the counterculture, believed in his anniversary event, but he wasn't convinced he'd draw a sizable crowd until he actually saw it materialize that morning.

Helene concern was understandable, given that San Francisco's pop scene has diverted to a remote side of town since the '80s. And since the city's revolutionary youth joined hands to the acid-rock strains of "Somebody To Love."

## PIONEERS' GROUND ZERO

Of course, the city remains ground zero for such Haight Street icons as the Grateful Dead, Santana, the Jefferson Airplane, and the Grateful Airplane; various members of each of those pioneering groups performed at the Summer Of Love celebration. But San Francisco and the surrounding Bay Area have also become well-known proving grounds for dozens of newer styles—acid rock and experimental hip-hop, punk and alternative music, with an eye on the mainstream, stylish swing and cabaret revues, and armchair travels from tribal cacophony to didgeridoo ambience.

The Bay Area has always been a magnet for talented artists. Neil Young, Bonnie Raitt, John Lee

## A Wealth Of Talent Rushes For The Gold

*When It Comes To The Music Scene, San Francisco Boasts An Embarrassment Of Riches*

BY JAMES SULLIVAN



Third Eye Blind

Hooker and Tom Waits are just a few of the names on the list of venerable Golden Gate musical celebrities, while the last few years have seen the likes of Metallica, Primus, Green Day, rockabilly heartthrobs Chris Isaak and hip-hop alchemist DJ Shadow all emerge from local recording studios to emerge onto the national stage.

Among the acts whose open-mike-night dues have begun to pay off are late impulsive poppers Third Eye Blind, Western Gothic quartet Tarnation and eight-string jazz guitarist Charlie Hunter. San

Francisco is home to the consciousness rap of Spearhead and the multi-culti turntable wizardry of the invisible Skratch Pifkl. It's also the on-again, off-again home of Mark Eitzel, the longtime leader of the close-but-no-cigar indie band American Music Club who recently recorded a well-received solo album with the help of R.E.M.'s Peter Buck.

## DESTINATION SF

Touring bands from all over recognize San Francisco as an important place to breed their music. "This is a key market," says Michael Cernichai, proprietor of Bimbo's 365 Club, a popular, old-fashioned nightspot that plays host to some of the city's most trend-conscious bookings. "San Francisco's appreciation for music is so great and diverse. Most tours that go out know that this market is really important."

That's been true since the heyday of the actual "Bimbo"—Cernichai's great-great-uncle, Bimbo Giacconi. "He opened this place in 1931 as a full-on supper club, with comedians, jugglers, crooners," Cernichai says. After Bimbo retired in 1969, the club was used mostly for private parties for 18 years, though local promotional powerhouse Bill Graham would rent it out for occa-

sional shows. "We had Duke Ellington, Smokey Robinson, Louis Prima," Cernichai says.

A handful of years ago, Cernichai began to shift the club's emphasis back to concerts, with remarkable results. The burgeoning success of Bimbo's reflects the robust atmosphere of the current San Francisco music scene.

For some reason, though, possibly stemming from the very fact that the Bay Area is awash in an embarr-



John Lee Hooker

assment of artistic riches—local bands have a tough uphill battle when it comes to building a healthy following.

The problem is that it's hard to get people to come out to shows," says Sherry Laguna, founding member of the S.F. buzz band Creeper Lagoon. With so many things going on culturally, he says, "It's hard to get bands to stand out."

## JAZZY DJS

Club culture is huge in San Francisco at the moment—to the detriment of many traditional rock bands. "This month alone, I have Goldie, Spring Heel Jack and Hooverphonic all coming in," says Cernichai. "Sometimes, I don't even use opening acts, I just go with DJ. We used to have a lot of acid-jazz type shows, but the market seems to be kind of a descendant of that."

Columbia signs the Haidhais Brothers band from San Francisco, and the turntable collective Funky Tekno Tribe drew a reported 12,000 to a recent Halloween rave.

Local audiences are much more adventurous than many of their counterparts in other parts of the country. The dance-music underground is enormous, with gay clubs, raves and the still-developing acid-jazz scene all doing phenomenal business.

In jazz, both Blue Note and Verve Records have acknowledged the recent revitalization of the Bay Area scene. Blue Note released three albums to date by the innovative guitarist Hunter and Verve affiliate Antilles putting out acclaimed discs by guitarist Bill Bernard and the heavy-groove fusion band Grassy Knoll.

*Continued on page 74*

## SAN FRANCISCO

## STATISTICS



**Alternative Tentacles.**  
P.O. Box 419092,  
Jello Biafra's punk  
label.

**Bind Pig.** P.O. Box  
2434, 10th St.,  
Tommy Castro.

**Bomb Hip-Hop**

**Records**, 4104 24th St., Suite  
105. Originator of acclaimed  
"Return of The DJ" collections.

**City of Tribes/Zoe Magik**, 9025 17th  
St. City of Tribes offers "ethno-  
ambient New World" music;  
Trans-Mission, Stephen Kent.  
Zoe Magik is a "trance-  
dance."

**Double Play**, 41 Sutter St., Suite  
1337. Indie pop.

**Fantasy Records**, 2600 16th St.,  
Berkeley. Jazz.

**Gallerie Records**, 1010 B Street, San  
Rafael. Indie rock.

**Hearts Of Space**, 1 Harbor Dr., Suite  
201. Sananale. Contemporary  
instrumental Subsidiaries:  
Hearts O' Space (Celtic), RGB  
(electronic music), World Class  
("traditional music for the 21st  
century"). Fathom (ambient).

**Hippocampus**, 229 4th St., #101,  
Oakland. Indie Americana. Now  
produced by Rhine.

**Lookout**, P.O. Box 11374, Berkeley.  
Beloved punk proving ground.

**New Alliance**, 584 Castro #525.  
"New" classical music. Lou  
Harrison, John Cage, John  
Adams, Terry Riley.

**911 Records**, 549 Howard St.  
New umbrella company with  
three imprints: 911 (rock), Long  
Arm (Adult Contemporary),  
4DAT (dance).

**Om**, 50 Minna St. Multimedia label  
specializing in experimental beats  
and CD-ROMs. Acclaimed titles:  
"Mushroom Jazz," "Deep  
Coma," "The

**Reference Recordings**, Box 77225.  
Classical and jazz.

**Soleides**, P.O. Box 6277, Albany.  
Experimental hip-hop. Original  
home of DJ Shadow.

**Son Of Berkeley**, 2245 5th St.,  
Berkeley. Skap-punk successor to  
label that broke Jonathan  
Richie, R.E.M.

**2B1**, 450 Harrison St., #510. New  
label imprint of the Maritime  
Hall. Live reggae, psychedelia,  
Vaccination, P.O. Box 20931,  
Oakland. The odd and the off-  
kilter.

**Bimbo's 365 Club**, 1025  
Exhibition Ave., cap. 683; swing night  
club that's often the first choice of  
trendy/Britpop/"experimental" tour-  
ing groups.

**Bottom Of The Hill**,  
1235 17th St., cap. 500; popular  
magnet for indie rock, alternative  
bands, cult-oriented touring acts. Site  
of early gigs by Oasis and Alanis  
Morissette, among others.

**Elbo Room**, 647 Valencia St., cap.  
225; World and urban beats. DJs  
and live acts.

**The Fillmore**, 1805 Geary Blvd., cap.  
1,250; venerable Bill Graham  
venue reopened in 1994 after  
undergoing seismic retrofitting.

**Great American Music Hall**, 859  
Market St., cap. 1,000; eclectic  
bookings run from straight-up to  
avant-garde, with Barbary Coast-era nightclubs  
setting.

**Justice League**, 629 Divisadero St.,  
cap. 450; Brand-new hip-hop  
spot on site of the old Kenney  
Club. Broader-than-bookings  
include world beat, jazz, even  
experimental theater.

**Maritime Hall**, 450 Harrison St., cap.  
1,800; Converted art-deco theater  
run by independents is  
challenging Bill Graham

**Present**, strangled on the  
local concert scene. Lots of  
reggae, hip-hop, country and  
folk.

**924 Gilman**, 924 Gilman St., Berkeley,  
cap. 500; Infamous punk proving  
ground for bands like Green Day  
and Operation Ivy.

**Paradise Lounge/Transmission**  
Theater, 308/314 11th St., cap.  
550/550; These two adjacent  
clubs on 11th Street  
corridor—one of the most  
bustling weekend destinations.

**Purple Onion**, 140 Columbus Ave.,  
cap. 100; Legendary North  
Beach hole-in-the-wall is a haven  
for punk-surf-trash bands and  
kids on scooters.

**Slim's**, 333 15th St., cap. 470; Owned  
by the same people as the  
style venue hosts a wide variety of  
acts with a focus on modern rock.

**Sweetwater**, 153 Throckmorton St.,  
Mill Valley, cap. 90; Well-  
established hideaway featuring  
top-notch talent.

**Warfield**, 982 Market St., cap. 2,250;  
Another Bill Graham Presents  
venue. Owners: David Bowie,  
etc. Nightclub setting at ground  
level, balcony above.

**Yoshi's**, 510 Embarcadero West,  
Oakland, cap. 310; The area's  
premier jazz venue, newly  
renovated.

**The Wrecking Ball**, 1010 18th St.,  
San Francisco. Virgin Megastore  
chains all have

**locations in the city.** Amoeba Music, 1855  
Haight St. and 2455 Telegraph Ave.,  
Berkeley. The largest

independent record store in the  
country has opened a second  
store, in a former bowling alley on  
Haight Street.

**Aquarius**, 1055 Valencia St. Small,  
discriminating shop for the  
intelligentsia, specializing in  
obscure indie product.

**Groove Merchant**, 687 Haight St.  
Dj's wax (haven't had CDs). With a  
side that's the antithesis is on  
soul and funky jazz.

**Grooves—Vinyly Attractions**, 1797  
Market St. Great stock of hard-to-  
find vinyl. Good source for

**Continued on page 74**

## LOCAL NOISE

## Five SF Acts To Follow

BY JAMES SULLIVAN

## BLACKALICIOUS

The experimental hip-hop collective  
Soleides was established a few  
years ago on the unlikely birthing



ground of the University of California at Davis. Now located in the independent label claims catalog that includes the *Death Wish* label, Soleides is the most acclaimed instrumental DJ shadow.

With a new album scheduled for early spring, Blackalicious is Soleides' latest pick to click. Chop-shop producer Chief Xcel (Xavier Mosley) and rapper Gift Of Gab (Timothy Parker) have recently begun generating groundswell for their latest project. "It's music that everyone can get into," Xcel says. "It's music formed from the foundations of hip-hop, but, at the same time, it's universal. Anybody can relate to it—no matter what your degree of hip-hop education." Now based in New Jersey, the two have found Shadow still found time to lend production help to two tracks on the Blackalicious record. And Soleides lahemates Latyx—rappers Lateef and Lyrics Born—drop by for guest appearances on a handful of tracks as well. "There are gonna be definitely a radio-accessible records, even though we don't make records that in mind."

## WALLY BRILL

Though he's worked as a house producer for the indie punk labels Stiff and IRS, Wally Brill's new musical endeavor has more in common with

new age than new wave. "The *Covenant*" is the artist's first record for the label 8th Floor. Six agrees, and it's safe to say there's nothing quite like it in the record stores.

Introduced to the operatic recordings of early-20th-century cantors by his girlfriend's father, Brill took the ghostly voices he heard on those old 78s and set them to tribal and trip-hop rhythms. "Aside from klezmer, I don't know how much this is Jewish music." The *Covenant* is the first in Brill's proposed series of modern audio collages invoking ancient faiths. Working with ensembles of local Bay Area groups like Voice Farm and American Music Club,

Brill cruises a vast expanse of pop from nimble Jamaican dub ("Rahabisthava") to sizzling, electric-guitar-driven dance groove ("Rizeh [We Pray]"). "We're on the hunt for cantors who grew up in a rock mode," Brill says. "We want to tour some of this music, and we need people who understand the stage-rock paradigm."

## CREEPER LAGOON

This band's offbeat name is currently on the tips of a whole lot of tongues. A fast-and-furious courtship recently resulted in an unusual arrangement by which the group will release its debut album on the Dust Brothers' Nickel Bag Records in late February. Following that, this tunnel

slack-rock quartet becomes the property of the Spellberg-Katzberg Gefffen juggernaut Dreamworks.

First thing's first: says bandleader Shaky Laguana, a transplanted Ohioan (in his songwriting partner Ian Seftick). "We've spent two years writing and recording. It's been a bummer," he says. "We put our heart and soul into it." The guys in the Creeper are still astounded by the fact that they were courted by the Dust Brothers—one of the hottest properties in Hollywood after their production work on Beck's *Odeley*. "They normally cost like \$100,000 a song," Laguana says. "I mean, we didn't have that kind of money lying around." Actually, they don't even have a fraction of that—yet. "I borrowed money from my girlfriend to make the last record," laughs Laguana. "We had to struggle to come up with three grand to make it."

With sales of *Creeper's* recent EP reaching 2,000 copies, Laguana jokes about his modest expectations for the record. "I'm hoping we can sell 5,000 records. So we're looking to double our sales by having big millionaire producers involved!" Mounting curiosity about the band's powerful associates is a bit frustrating, he adds. "I don't know if this song doesn't really add up to anything. In the end, all anybody cares about is whether the music's any good."

## MUMBIN JIM

It's hard to find this band's early-spring Island tour date, but it's making a splash. Named for Jack Nickolson's fictive character in the 1968 hippie exploitation flick "Psych-Out," Mumbin Jim mixes classic garage-band abandon with a stately, soulful, Tostie-inspired groove. Led by guitarist

Rhodes keyboardist Jaki Riffkin, the group's debut is produced in part by Dan "The Automator," Nakamura (Cornershop, Dr. Octagon).

"The record is coming along beautifully," says Riffkin. What the Automator has done, Riffkin says, is help



the group "merge beats and loops with a rock 'n' roll band. "Maybe half the songs will have his signature: the odd time signature, the odd place in a room, with no production. I like that blend." Hoping to make their pop dreams come true, three members of Mumbin Jim relocated together from Toronto to San Francisco a few years ago. Despite its robust music scene, their adopted hometown is a tough place to catch a break. Riffkin adds, "It's like it's a trade-off. If you come out of Boulder or Chapel Hill, you can be a big fish fast." But paying your dues in front of San Francisco's notoriously critical audiences has plenty of long-term benefits. "It's like swinging with a baton, donut," Riffkin laughs. "That's what my metaphor."

## SUNFUR

Sunfur bears resemblance to the sound of San Francisco's psychedelic heyday. Combining an acid-rock waltz—the group's chief songwriter is its drummer—with a spiritually yearning jam-band philosophy, Sunfur has a sound that's both unique and interested from majors and minxes alike.

"We'd really enjoy a grassroots approach—building an audience, and getting the culture together," says lead vocalist "Luna." ("When you think about it, names aren't really anything," muses that longhaired traveler.) Formed as the musical collaboration of childhood friends Lu



"It's an emotional thing for all of us," Luna says. "It takes us places we didn't want to go." While the band has released a record on its own *Ritual Recordings*, it continues to entertain the advances of intrigued A&R folks. Says Luna, "We're taking the steps as they come. When everything feels right, with whoever, we'll do it." ■



**VENUES**  
1235 17th St., cap. 500; popular  
magnet for indie rock, alternative  
bands, cult-oriented touring acts. Site  
of early gigs by Oasis and Alanis  
Morissette, among others.

**Elbo Room**, 647 Valencia St., cap.  
225; World and urban beats. DJs  
and live acts.

**Continued on page 74**

**FANTASY**  
INC.

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DEBUT RECORDS

FANTASY RECORDS

GRATEFUL RECORDS

GOOD TIME JAZZ RECORDS

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## SAN FRANCISCO

## VITAL STATISTICS

*Continued from page 72*

vintage S.F. bands and sound-track music.

**Jack's Record Cellar**, 254 Scott St. Since 1954, a neighborhood haven for old soul, R&B and jazz. Jukebox singles, too.**Medium Rare**, 2310 Market St. Kitschy, comprehensive collection of lounge, free tunes and vocalists. Lots of vinyl.**Mod**, 2136 University Ave., Berkeley. 2000s British.**Rapupin Music**, 2403 Telegraph Ave., Berkeley. Huge space with new and used CDs and a basement full of vinyl. One of the best reggae selections anywhere.**Streetlight**, 2350 Market St. and 3079 24th St. Something for everyone. Lots of DJ product at the Market Street store.**Village Music**, 9 E. Blithedale Ave., Mill Valley. World-class vinyl selection, all genres. A favorite of visiting musicians.**WAM**, free bi-weekly, owned by the B.A.M. Network, circ. 120,000. Statewide California music magazine established 20 years ago as the "Bay Area Music" magazine.**San Francisco Bay Guardian**, free weekly (one of the country's first), owned by Bruce B. Brugmann, circ. 155,000. Lots of music coverage written by a variety of contributors.**San Francisco Chronicle**, major daily owned by Chronicle Publishing, circ. 490,000. Staff writers: Joel Selvin, James Sullivan. Sunday

"Pink Section" features show reviews, CD reviews and extensive listings.

**San Francisco Examiner**, major daily owned by the Hearst Corporation, circ. 113,000. Live reviews/reviews.**SF Weekly**, free weekly, owned by New Times Inc., circ. 120,000. Features, record reviews and columnists.**Brilliant**, 444 Natoma St. CDs have included Jewel, Spain, American Music Club.**Coast**, 665 Harrison St. Relocated studio has hosted recent sessions with Chris Isaak, Tower of Power. Past clients have included Faith No More, Paul Westerberg, lots of

Concord Jazz records.

**Different Four**, 3470 19th St. Eclectic client list, from Phil Collins to George Winston to Philip Brown. **Family**, 2150 19th St. Second-oldest in the area's largest, oldest factories. Affiliated with Fantasy Records.**Hyde Street**, 245 Hyde St. Formerly Wally Heider's, unofficial home of the San Francisco Sound: Grateful Dead, Creedence Clearwater, Jefferson Airplane. Recent clients include Joe Satriani, Chaka Khan.**The Phoenix**, 2200 Broadway St., San Francisco. Legendary site is celebrating its 25th anniversary.**Recent clients** include Metallica, Dave Matthews Band. Major projects have included Stevie Wonder's "Song in the Key of Life," Fleetwood Mac's "Rumors."**The Site**, 2150 19th St. Hashbrowns studio in Marin County has hosted heavyweights from Paul Kantner to Rick Richards.**Skylanner**, P.O. Box 3000, San Rafael. Director George Lucas' compound has a scoring stage that's been used by Béla Fleck and the Kronos Quartet, among others.**Toast**, 1540 Mission St. Renovated from old Coast Studi.**Alternative rock**, recent releases: Third Eye Blind, Black Lab, Bush Set, R.E.M. scheduled for spring.

The Bay Area's airwaves offer a smorgasbord of sound—virtually every market is served.

For rock'n'roll, the heavy hitters are the modern-rock trendsetters **Live105** (KITS FM 105.3) and the gray pony-tailers of classic rock station **KFOG** (FM 104.5 and 97.1).Urban beats are dominated by two rap-and-new-jack powerhouses, **KMEL** (FM 106.1) and "Wild" **KYLD** (FM 94.9).The venerable oldies station is **KFRC** (FM 99.7). Another hoary set of call letters, **KSAN**—the granddaddy of one of the progressive "album-oriented rock" format—was recently resurrected as a straight-ahead classic-rock station at a new frequency (FM 107.7) after a short stint as a country station.**KYCY** (FM 93.3)—"Young Country" music genre pretty much covered, while **KNEW** (AM 910) provides a more tradition-based alternative.One of the local airwaves' newest attractions is "Alice," **KLLC** (FM 97.3), a two-year-old station primarily targeting women, with current hits, pop hits by sensitive guys and the occasional new-wave flashback.The Bay Area is also blessed with a wealth of non-commercial radio alternatives, chief among them are the nationally recognized college stations **KUSF** (FM 90.3), **UWCR** (FM 90.5), **UWCR** (FM 90.7) and **KALX** (FM 90.7, University of California at Berkeley).Finally, the community-oriented **KPOO** (FM 89.5) offers a nice mix of jazz, soul, rap and ethnic music. ■

## WEALTH OF TALENT

*Continued from page 71*

In recent years, the 15-year-old San Francisco Jazz Festival—one of the country's best-attended affairs of the sort—has devoted extra attention to the burgeoning local scene, often considered the country's second-most fecund, after New York. On any given weekend, clubgoers might have a number of genre-smashing local combos to choose from, including the local legends of East Meets Angeles, the "cowboy jazz" of virtuoso guitarist Jim Campilongo and the twisted avant-garde improvisation of the Orang Symphonette, improbably based on the works of schlockmeister Henry Mancini and featuring a crackerjack quartet of musicians that includes guitarist Joe Gore (of Harvey, Tom Waits), cellist Matt Bruback (yes, he's Carrey's son) and horn player Ralph Carney (another Waits sideman).

The Bay Area is also home to a number of new age and ambient record labels. Specializing in spirituality with pop tendencies, the Indian-flavored **Om** and Deepak are located here. In Janus, **Summertime** Records will release "Fiesta Amazonica," the long-awaited Merl Saunders follow-up to "Blues From The Rainforest," the veteran B-3 organist's impressionistic collaboration with the Grateful Dead's Jerry Garcia.With a catalog including records by digeridoo master Stephen Keay and the aptly dubbed "tribal atmospheres" of *Trans*, *Mission*, *City Of Tribes* is highly regarded in both world music and new age circles. Co-founder and musician Pati Clemens prefers to call it "deep listening," a description that fits right with the Bay Area's longstanding affinity with serenity-seeking music.

## BREAKING THROUGH

With all these diversions, it remains relatively easy to toss a band together and line up gigs. It's another story, however, to "graduate" to headlining status or to become a high-profile opening act for the touring heavyweights booked locally by Bill Graham Presents.

Bill Crandall, editor of the 20-year-old California music magazine **BAM**, says that the glut of local talent is a losing proposition but frequently a bane to musicians.

"There are so many places to play that it tends to be a very disjointed scene," he says.

San Francisco, Crandall notes, bands that make it to the top of the local heap but fail to find a substantial following here are often forced to get disillusioned quickly, often breaking up soon after making an unsuccessful push for national recognition. Recent examples of this unfortunate phenomenon include Jawbreaker and Heavy Intent Jeff.

And there are always a dozen or so waiting to take the breach. "There's always a great band that I haven't seen yet," says Crandall, "and I go out a fair amount. I don't think that would happen much to a journalist in Omaha." ■



**San Francisco Bay Guardian**, free weekly (one of the country's first), owned by Bruce B. Brugmann, circ. 155,000. Lots of music coverage written by a variety of contributors.

**San Francisco Chronicle**, major daily owned by Chronicle Publishing, circ. 490,000. Staff writers: Joel Selvin, James Sullivan. Sunday



Isaac, Tower of Power. Past clients have included Faith No More, Paul Westerberg, lots of



photo by Gordan Gerasimovic

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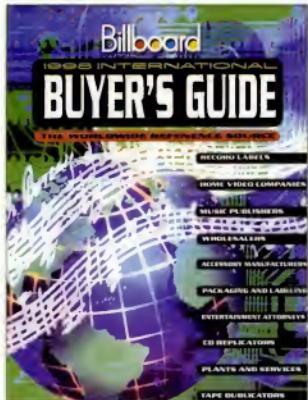
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# International

## PRS Gets Fivefold Increase From BSkyB Tribunal Orders Broadcaster To Up Ante For Music

■ BY JEFF CLARK-MEADS

LONDON—U.K. authors' body the Performing Right Society (PRS) has secured a fivefold increase in its royalty payments from TV channel British Sky Broadcasting (BSkyB) despite the introduction of a Copyright Tribunal of its arguments.

The tribunal's ruling, delivered Dec. 10, says that PRS payments should rise to 3 million pounds (\$4.8 million) for 1997. However, chairman Christopher Floyd rejected PRS' case that all payments should be based on a percentage of BSkyB's gross income. PRS had argued that, on a scale of European comparisons, a 3% rate would have been just; this would have resulted in a tenfold increase in current royalty payments to approximately 6 million pounds (\$8.6 million) a year.

Asked whether the fivefold increase means BSkyB has won, chief executive of the Copyright Tribunal, "I'm not sure that the tribunal is set so that anybody can ever say they won. It is rare that the tribunal will come out totally on the side of what anyone asked for."

He adds, though, "It is satisfactory that we have got a significantly increased payout. But, in terms of

what we can get for our members, we are never satisfied. We always want more."

The royalty dispute between PRS and the satellite-and-cable broadcaster is rooted in BSkyB's near collapse five years ago. At that time, 90% of the station's revenue was from financial penalties. PRS implemented an emergency tariff of around 600,000 pounds (\$960,000) per year.

*'I'm not sure the tribunal is set so anybody can say they won'*

BSkyB has remained on that scale ever since despite its increasing financial health and huge increase in channel numbers. It has continued to move from this to a percentage of revenue; BSkyB argued for a lower range of payments based on viewing figures. The two sides presented their case to the tribunal during a 12-day hearing in November (Billboard, Dec. 6).

Floyd has now ruled that the new

system for payments will have two elements:

- a fee of 1.25 million pounds (\$2.4 million) adjustable in future years based on inflation and increase in viewing figures; and
- a fee of 1.25 million pounds (\$2 million) to be adjusted by 10% every pounds (\$16.000 per channel) that BSkyB introduces or closes, or that is taking to account of inflation.

The fees Floyd quotes are relevant to 1996 and have been raised to a total of 3 million pounds (\$4.8 million) for 1997.

Floyd's ruling is an interim one and PRS has the right to appeal on terminology and methods of calculation. Floyd will monitor their progress in this area and will impose a ruling if the two sides cannot agree.

In making his decision on the new payment method, Floyd declined to take into account the argument that 20% of revenue would have been fair in terms of a comparison with elsewhere in Europe. He went further in saying that his ruling on BSkyB would not be regarded as relevant in PRS' negotiations with the main terrestrial broadcasters, the BBC and Independent Television.

## Sony's Ricky Martin, Youssou N'Dour Chosen To Provide World Cup Music

*This story was prepared by Christian Lorenz, music business and talent editor for Music & Media.*

PARIS—Even before the whistle blows for the first match of next year's World Cup soccer tournament June 10 in France, one potential winner has already emerged.

So far, Music Europe is to provide both the international theme song for the event and the French anthem.

By the time the final World Cup

starts coverage of the draw.

Sony Music—in conjunction with world football organization FIFA—has also announced the release of an as-yet-untitled official World Cup album. The project's executive producer, Rick Blaskey, director of the Music & Media Partnership, reveals that 22 songs will be on the album, including but not exclusively Sony-signed artists, are currently recording tracks especially commissioned for the occasion."

Blaskey was involved in the selection of music for the last World Cup, in 1994 in the U.S. He also served as executive producer on the album. Composers Badfield and Skinner's collaboration with the Lightning Seeds, "Three Lions" (Epic), the official England team theme for the European Championships, held last year in England. Blaskey and Sony Music Europe are in the process of selecting Rickie Lee Jones and Sinéad O'Connor to make the final selections early next year for the official World Cup album. "The size and scale of the World Cup, its passions and intensity, is a hugely challenging concept for an artist to capture in music," admits O'Connor.

France '98—best known in key international markets for "7 Seconds," his 1996 hit duet with Neneh Cherry—says—"It's a great honor for me to have my song chosen by [the French organizing committee] CFC. I'm a huge football fan, and I find the whole World Cup event hugely inspiring."

N'Dour's song will be available in French and English while Martin's "The Cup" will be released in English and Spanish. N'Dour's song will be released first, with Martin's single and the album to follow, although no release dates had been set at press time.

The Music & Media Partnership is not connected with the Billboard Music Group publication Music & Media.

## MEGA

*(Continued from preceding page)*

Den, Anna-Lena Ahlstrom, whom Engen hired as his manager in Sweden in 1996, handed in her resignation in August and will leave the company Feh. 1. Ahlstrom was unavailable for comment at press time.

Engen strongly disapproves of the idea of a management buyout, saying that three-quarters of revenue is created by local artists and that the Copenhagen office "doesn't know anything about the Norwegian market." He predicts that there will be no local mega affiliates in Oslo, Stockholm, or Helsinki in three years.

However, Engen says, he does not take the restructuring as personal criticism, and adds that "there are no hard feelings or bad vibes."

Mega employs four people in Norway, five in Sweden, and one in Finland. The company has annual pan-Scandinavian revenue of 70-80 million Norwegian kroner (\$4.5 million-\$11 million).

# newsline...

**GERMAN RECORD SALES VOLUME** rose 3% in the first nine months of the year to a total of 184.9 million units, according to federal labels' body the BPW, which covers some 82% of the market. Growth has slowed during 1997, however, with sales in the first quarter up 1.1% year-on-year, and first half sales up 0.8%. At the same time, sales of singles and albums were up 4.5% compared with the same period in 1996. Sales of Elton John's "Candle In The Wind 1997" bought singles volume, with a rise of 5.7% to 37 million units, reversing the 4.2% drop seen at the half-year point. Full-price CD album volume was up 6%. Meanwhile, the budget sector, with a rise of 16.3%, grew at the expense of midprice CDs, which saw a fall in volume of 4%. The BPW did not publish data on the value of record sales.

WOLFGANG SPÄTH

**CALVIN WONG** has been confirmed in his appointment as VP of marketing, Southeast Asia, at Warner Music Asia-Pacific in Hong Kong (Billboard, Nov. 16). Wong, who will report to Warner senior VP Brian Harris, assumes the post just three months after relocating to Hong Kong from his native Malaysia to become VP of marketing/A&R at EMI's local affiliate. He succeeds David Gilchrist, who is relocating to a new, to-be-announced Warner Music International position in his home country of Australia.

GEOFF BURPER

**WARNER MUSIC INTERNATIONAL (WMI)** has formed a new subsidiary, Warner Music Switzerland (Zurich), to market and promote the company's releases in the territory. It has also inked a distribution deal with local company Disprodrom, which

ends Warner's long relationship with

Zurich-based Musikvertrieb. WMI has named Christof Wepfer, formerly marketing director at Musikvertrieb, managing director of the new subsidiary, which will work alongside Warner's existing office in Montreal. Musikvertrieb recently announced plans to launch its own production arm and expand its roster of distributed indie labels.

MARK SOLOMONS

**POLICE IN NAGOYA, IN CENTRAL JAPAN**, arrested Carl Edward Hunter, manager of Ray Charles, Dec. 5 on suspicion of marijuana possession. A Nagoya airport customs officer reportedly found 0.32 grams of marijuana in Hunter's shirt pocket. Hunter, 40, had flown in from Florida, Ore., in advance of Charles' Japanese tour, which was due to start Sunday (14) in Tokyo.

STEVE MCCLURE

**INGO ZABALA**, currently managing director of Warner Music Spain, has been named managing director of the major's Mexican affiliate, effective Jan. 1. He succeeds Julio Saenz, who has left "to pursue other interests in the music business," according to the company. Former musician Zabala, who joined Warner Spain as A&R manager in 1988, will report to Warner Music Latin America president Andre Midant.

MARK SOLOMONS

**HMV WILL OPEN ITS FIRST FRANKFURT** store next fall. The retailer has signed a lease on 15,000 square feet on the Zeil, the city center's prime shopping strip. The move marks the UK-based chain's first expansion on the European mainland since the opening of a similar-sized store in Hamburg, near Düsseldorf, in September. The new HMV, which will open in the U.S. and Ireland, has been keen to re-enter the mainland since a short-lived foray into the French market at the start of the 1990s.

MARK SOLOMONS

**EMI MUSIC'S GERMAN AFFILIATE EMI ELECTROLA** is reorganizing its operations. Although no official announcement has been made, it is understood that the chain will consolidate four divisions under EMI Music's Marketing: EMI Classics, EMI Label, and progressive Import Spin—into just two: EMI and Electro. According to sources close to the company, Electro will handle catalog marketing, joint ventures, and compilations, while the EMI division is said to be firmly artist-oriented, with a focus on local A&R. John managing directors of the new EMI unit are former Spin managing director Peter Burt and Marco Quirini, who will be in charge of management of Electro at the EMI Label division. Quirini is most responsible for forthcoming acts. Burt will handle all A&R affairs. Former Classics managing director Roman Rytmikar becomes head of the Electro division. The shake-up coincides with the appointment of Rüdiger Fleige as managing director of Cologne-based EMI Electrola. Former executive VP/commercial director Fleige is understood to be retaining his existing distribution and sales duties, as well as assuming some of the responsibility for the day-to-day running of the company. He will report to Helmut Fest, president and managing director of EMI Music G/Sa. Fest, who could not be reached for comment, is expected to devote more time to artist-related matters.

## Net Ordering System Unveiled BMG Asia Seeks Link With Retailers

■ BY GEOFF BURPER

**HONG KONG**—BMG Music Asia demonstrated on Dec. 8 a new Internet-based sales-order-processing system that the company hopes will usher in a streamlined distribution of its products to music retailers in the Hong Kong market.

The inauguration of the system occurred when the record company received its first electronic order from HMV. The chain has committed itself to placing all its orders electronically from its 100-plus retail outlets in the market, specifically Tower Records and KPS Stores Ltd., will soon yield similar agreements in an effort to create an ordering system exclusive to each retailer.

"We've put ourselves in the position of being a beta test," says BMG director of operations Steve Wong. "In Hong Kong, we hope Tower and KPS will use the system. HMV are quite committed."

At the moment, BMG's Wong says, the system will allow retailers to pre-order new-release products, which previously they could not do. It will also a status function, to determine a product's immediate availability.

While retailers acknowledged the fledgling system as a step in the right direction, the operation will require fine-tuning before it becomes a comprehensive solution for ordering BMG product. "At this point, it's a beta test," says Wong, "but what we want is an order-processing function," says Wong. "Six months down the road, we can get feedback [from retailers] and ask what to improve on and then develop a second version."

Such improvements could include all catalog products (including CD covers scanned in) and music genres properly classified for easy accessibility.

While both Tower and KPS say they have been following the development of the system, HMV, the major retailer in the territory without its own internal computer ordering system, is the most logical target for the new system. Kaufman, Tower's GM for Asian development, says he welcomes BMG's effort. While the sys-

tem is currently incompatible with Tower's regional in-store computer system, Kaufman says Tower is working with BMG to bridge the gap. "I don't think it's going to take a long time to work it out so we can make it work," he says.

Ton Hudak, group CFO at KPS Stores, says that BMG has been talking with his staff and that he will be receiving an internal presentation on the system shortly. Of the system's impact on his company's relationship with BMG, Hudak says, "It would alleviate some of the pressure in sourcing product, certainly."

The system was developed by BMG at a cost of \$30,000, in conjunction with AT&T's Internet service provider (which also hosts the system) in Hong Kong. BMG says that orders for locally available products will be processed and delivered by noon the same day, and that all orders through BMG's international

ordering system (the Hong Kong project is linked to BMG's main catalog) will be processed and will be filled in seven to 10 days.

The company aims to implement the system in five other markets within two months, including a Singapore launch during December. There will be rollouts in Malaysia and Taiwan in January and then Korea and Thailand a month later. The company's Wong says the system will alleviate the unavailability of product that retailers claim has forced them to acquire BMG products from foreign markets—a practice banned in Hong Kong in June in the form of a new copyright law that carries stiff fines for parallel importers without consent. The copyright law is one side of the equation, says Wong. Building an extensive profile of the individual retailer requirements and marketing potential is another.

"There's lots of catalog which is not properly exploited yet," he says. "We look at this as an additional sales area. If an import takes off, we'll look at the system as a safety net. We will try to aim for tailored catalog."

## FNAC SIGNALS INT'L EXPANSION

(Continued from page 75)

any international competition."

He adds, "FNAC has something very French. That's their strength, but it's also their weakness in that the concept and history is well known in France, but they now have to prove to consumers of what they do on a broader scale."

"It will also be difficult for them to defend so many product lines when they come up against specialists in music and books and everything else they do everywhere in the world."

Asked what makes the chain target for expansion, Andrew Gilchrist, FNAC's managing director, says: "We will establish in the countries where we think we can become the leader within

the next three to five years."

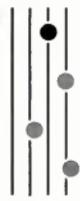
Giraud adds that the chain will pursue its development in Spain and Belgium and will open in its first store in Portugal. "We are also interested in Italy, the U.K. and Germany, and our strategy in these markets are already pretty well developed," he explains. Apart from southern Europe, FNAC is also eyeing Eastern Europe, where four cities are on the agenda: Warsaw; Prague; Moscow; and Budapest, Hungary.

"Europe will become our domestic market for our expansion," he says. "We will enter other continents," says Giraud; he identifies these new areas of

(Continued on page 86)

industry products brought to you by:

**Billboard Music Group**  
A MIDEM Booth 0907



# HITS OF THE WORLD

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Japan (Dempa Publications Inc.) 12/15/97

This Last Week

SINGLES	
1 NEW	WHITE SILENT NIGHT SHAZNAH (ING)
2 NEW	STAMMING BLACK BISCUITS (ING)
3	YOU ARE YOSHITO KINOSHIO (JAPANESE)
4 NEW	MY BABY BRAND ZARD (JAPANESE)
5	LOVE IS ALL YOU NEED EICHI OHTANI (JPN)
6	DREAMING I WAS DREAMING NAME AMIRU (JPN)
7	WHY LOVE SPEED FACTORY (ING)
8	DINNEI NO NOTI SPITZ (POLAND)
9 NEW	AU REVOIR MAIZE MIZER (COLUMBIA)
10	WHITE BREATH T.M. REvolution ANTHONY REDONE (ING)
11	SAYONARA MAMO (OKAMOTO)
12	WHITE BREATH T.M. REvolution ANTHONY REDONE (ING)
13	PROFOUND (ING)
14	WHITE BREATH T.M. REvolution ANTHONY REDONE (ING)
15	WHITE BREATH T.M. REvolution ANTHONY REDONE (ING)
16	SYDNEY KUROYUME (ING)
17	WANDERER (ING)
18	WHITE LOVE EVERLY LITTLE THINGS (ING)
19	SHOW AGAIN CHISATO MURATA (ONE UP MUSIC)
20	WHITE PUNK (ING)
21	NAMADA NO TENGU NI HOHOMEDU YUHO (HARADA)
22	WHITE VICTOR

ALBUMS

1	RYUICHI KAWAMURA LOVE (VISION)
2	NEW YAMATOZAKURA WAVE OF THE YUZBA (VISION)
3	NOBUHARU MAKIHARA SUCH A LOVELY PLACE (VISION)
4	B2 SURVIVE (VISION)
5	ENTA PAINT THE SKY WITH STARS—THE BEST OF (VISION)
6	VARIOUS ARTISTS DANA, PRINCESS OF WALLS—THE BEST OF (VISION)
7	ELTON JOHN LET'S TALK ABOUT LOVE (VISION)
8	DREAMS COME TRUE SONG DUE (VISION)
9	WHITE (REVIEW—BLK/CD) (VISION)
10	WHITE (REVIEW—BLK/CD) (VISION)
11	MHD KOMITSU NAZU (HONMA/WHITE RECORD)
12	MASAKIYU SUZUKI CARNIVAL (EPC) (VISION)
13	7 ANGEL (REVIEW—BLK/CD) (VISION)
14	YOU (VISION)
15	MASAYOSHI YAMAZAKI STEREO 2 (VISION)
16	WHITE (REVIEW—BLK/CD) (VISION)
17	WHITE (REVIEW—BLK/CD) (VISION)
18	LE COUPLE (ON THE PONY (VISION)
19	WHITE (REVIEW—BLK/CD) (VISION)
20	WHITE (REVIEW—BLK/CD) (VISION)
21	SEIJI MATSUO SWEETEST TIME (VISION)

Canada (Soundscan) 12/20/97

This Last Week

SINGLES	
1	IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT (ELTON JOHN MR)
2	AS LONG AS YOU LOVE ME BACKSTREET BOYS (REVIEW)
3	NOBODY PROBLEMS THE NOTORIOUS B.I.G. (PUT PUFF DADDY & MASE) (ING)
4	I WILL COME TO YOU HANSON MERCURY (ING)
5	FEEL SO GOOD MADE ME (ING)
6	ANGEL (REVIEW—BLK/CD) (VISION)
7	MY LOVE IS IT THE SHINN SOMETHIN' FOR THE PEOPLE (WALTERS)
8	BEIN' AROUND THE WORLD PUFF DADDY & THE NOTORIOUS B.I.G. (PUT PUFF DADDY & MASE) (ING)
9	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (REVIEW—BLK/CD) (VISION)
10	POOPHART U2 (VISION)
11	CHRISTMAS EPNA (HINE) (VISION)
12	TELL ME BARBRA STREISAND & CELINE DION (VISION)
13	LOVE GETS ME EVERY TIME SHANNA TWAIN (VISION)
14	NOT STUPID ENOUGH YOU I LOVE YOU SHAHNA TWAIN (VISION)
15	THE NOTHING REMAINS METALLICA (ELEPHANT)
16	AVENUES RECALL CAMP ALL STARS FEARSURF (VISION)
17	EVERYBODY BACKSTREET BOYS (VISION)
18	FREE ULTRA STRETCH (VISION)
19	WHITE (REVIEW—BLK/CD) (VISION)
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334	





Spain's inaugural Premios Amigo honors attracted the cream of Spanish talent to the awards ceremony in Madrid (Billboard, Dec. 6). Pictured above is Alejandro Sanz, who received the award for best male, and below is Rosana, who won best female and best album with her debut for Universal Music Spain, "Lunas Rotas" (Broken Moons). The awards are organized by Spanish labels' body AFYVE.



## FNAC SIGNALS INT'L EXPANSION

*(Continued from page 77)*

potential as Asia and Latin America. "In these two regions, we already have teams in action, and we plan to open stores in the next 12 to 18 months."

There will be a different approach in those regions. "In Latin America, we'll open our own, but in Asia, because of the cultural differences, we'll team with local partners," Pinault says.

In Latin America, the group is targeting four territories—Mexico, Brazil, Chile, and Argentina—with a confirmed project already in process in Argentina. In Asia, deals are in the making between FNAC and Pratama La Bocanera, local partners in Taiwan, Philippines, Indonesia, and Thailand.

Pinault says Taiwan is most likely to be the first Asian country where FNAC will start operating in the region. "But we are also interested in China," adds Pinault, who declines to reveal how many the chain plans to invest for its international expansion. "All I can say is that we have the resources to finance our international development."

If the chain's priority is in international markets, local expansion will not be left aside, though. Within the next four years, FNAC plans to open eight to 10 more stores, with a minimum trading area of 25,000 square meters, in major French cities as Bordeaux and Marseille—each of which already has a FNAC and a Virgin store—as well as Aix-en-Provence and the northern suburbs of Paris. In addition, FNAC plans to open smaller stores (1,500 square meters) in some 20 midsize cities of 100,000 inhabitants.

French analysts estimate our potential for growth is in the region of 30%, as we only cover 50% of the territory," says Pinault. "The opening of the store on the Champs-Elysées is part

of our expansion strategy in France. This store is not targeting Parisian consumers but rather people from the suburbs and tourists who had not been exposed so far to FNAC."

The interest in serving foreign consumers is to be expected, as fact.

The store, managed by Laurent Gake, will open seven days a week until midnight, as is the neighboring Virgin store. But in contrast to the normal concept of FNAC outlets, this store will sell neither electronics nor books: 3,000 square meters will be divided between books (1,000), with 100,000 titles in six main categories: international, world music, jazz, local variety, classical, and singles—with the rest devoted to video (8,000 titles) and multimedia (3,000 CD-ROM, games, and software titles). "It would have been unthinkable to have a music store inferior to that of our competitor," says Giraud.

Asked if the two stores' proximity will create a situation similar to the trade war between the retail chains in Bordeaux in the early '90s, Pinault stresses that "we are not here to declare war on Virgin." To counter Virgin's popularity in the Champs-Elysées, which attracts 30,000-40,000 visitors daily, FNAC's president prefers to rely on "what makes us unique, rather than a price war."

"The presence of the two stores should increase the power of attraction of the Champs-Elysées," explains Pinault, who says his strategy is not to "kill competitors" but to remain "the leader of the market."

*Assistance in preparing this story was provided by Jeff Clark-Meals in London.*

## Biz Sees '97 Ending On High Note

### 4th-Quarter Sales Jump; Domestic Acts Strong

■ BY LARRY LEBLANC

TORONTO—With impressive fourth-quarter retail gains, several Canadian music industry figures are now anticipating that 1997 will be a superb sales year for recorded music in Canada.

"What I'm hearing [from labels and retailers] about the last quarter is extremely positive," says Brian Robertson, president of the Canadian Recording Industry Association (CRIA). "It's certainly been a very good year. It's been a recovery [year] from last year, which was a downturn for our industry. Canada seems to be a year ahead of the U.S. and the U.K., which now seem to be having the type of year we had last year."

"Sales are great right now," agrees Tim Baker, buyer with the 32-store retail chain Sun-Rise Records here. "Every year, it is selling all the different [musical genres]. There's [albums selling by] Celine Dion, Chumbawamba, Aqua, Backstreet Boys, Garth Brooks, Spice Girls, Mass, Metallica, Usher, and AC/DC. It just goes on and on. Also the [compilation] 'Big shiny Tunes' and 'Much-Music Dance Mix '97' are both doing really well."

"Business is, however, has been good all year long," continues Baker. "[Labels] didn't wait until the last quarter to release all the good records. They released good records all year around."

Roger Whiteham, VP of purchasing at the 10-store HMV Canada retail chain, agrees. "This year Christmas has happened 10 days ahead of the normal time," he says. "There was a noticeable pickup [in sales] when Celine Dion came out [Nov. 18], and that really became strong in the past two weeks. There are strong releases for Christmas, but there's also been a steady stream of releases throughout the year."

Year-to-date CRIA statistics for October indicate that shipments in Canada have climbed from 45.6 million units in the same period in 1996 to 51.2 million units, a 13% increase. Net sales jumped 11% in the same period, from \$4.47 to \$5.01 million. In Canada in 1996 to \$8.8 million in 1997.

"November is going to be so far ahead of last year's [November statistics]," predicts Stan Kuhn, president of Warner Music Canada. "Our industry keeps taking of doom and gloom, but I don't remember a year we went back-to-back to see such a strong gain of November and December [shipments] are right, we're looking at a 10% to 12% increase in dollars in Canada this year, maybe 6% to 7% in units. What the hell's wrong with that?"

Ross Reynolds, president of Universal Music Canada, says, "Business in retail has been great," he says.

"The nice thing is that some of our albums that had been slipping down the chart are now moving up because of [fourth-quarter] sales. So far, the new releases have not hurt our sales [of earlier-released product]. Our sales have actually been increasing with that [earlier-released] product. That's a very healthy sign."

Emphasizing that CRIA's statistics would be more impressive if there hadn't been significant returns from several Canadian retailers in the first half of 1997, Al Mair, president of Attic Music Group here, says, "With [major record retail chain] Sun The Record Man, it's been a great year. Attic Music has affected all of us. If you back Sun's out of the equation, it would probably be a better year."

But Jason Sniderman, VP of Roblin Distributors, which oversees the Sun chain, says, "The record man outlets have not hurt our sales [of earlier-released product]. Our sales have actually been increasing with that [earlier-released] product. That's a very healthy sign."

Paul Brandt, and the seasonal EMI Music package "Do You Hear" by Heather, Cooke, and Raylene Rankin of the Canadian country group, the Rankin Sisters, has sold 100,000 units.

Kulin, along with many other Canadian industry figures, says he's not surprised by the strong showing of Canadians in the domestic marketplace.

"Globally, [the music industry is] becoming more and more a local market in so many ways," he says. "Where U.S. reporters are writing that the music industry is doing very well, that doesn't happen to the degree it used to. Quite often if you take the top 20 on SoundScan on a weekly basis, between Canada and the U.S., you'll find there will be 10 common songs and 10 that are different."

The record man, also on earth, is doing well, too, according to R & B and rap stars this year. Lisa Bzitney, GM for BMG Music Canada, calls 1997 "the year urban music became mainstream" in Canada. Albums by Puff Daddy, Wu-Tang Clan, and Mase debuted at No. 1 on the SoundScan album chart, she mentions. "Puff Daddy and Mase are both crossover records that are doing very well as pop and urban records, which is helping [to drive the urban trend] here."

*'It's been a recovery [year] from last year, which was a downturn for our industry'*



DION

the Record Man outlets nationally, notes that despite widespread industry fears, only seven stores in the 72-store national chain closed this year. He adds, "We have been pretty good in the first half of SoundScan."

Industry figures here are delighted with the impressive showings of recordings by Canadian artists throughout 1997. With Canadian affiliates of multinationals here aggressively marketing and promoting their rosters domestically and increasingly pushing for more international breakthroughs, sales of domestic artists are at an all-time high.

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Currently, four of the titles on SoundScan's top 20 retail album chart for the week ending Nov. 30 are by Canadian artists. This includes Dion's "Let's Talk About Love" on Columbia (550,000 Music in the U.S.), which had debuted at No. 1 a month earlier. She now has "One Fine Day" (No. 1) at No. 4, which had reached No. 1 for the week ending Nov. 16. Our Lady Peace's "Clumsy" (Columbia) at No. 17 after 45 weeks on the chart; and Sarah McLachlan's "Surfacing" (Nettwerk) at 15.

Many Canadian music industry figures say they're flabbergasted by Canadian SoundScan sales after their first set was released Nov. 18. First week sales of the album in Canada, at 220,211 units, topped the prior record-holder, Backstreet Boys' "Backstreet Boys," which had scanned 67,043 units for the week ending Aug. 17.

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**MAPLE BRIEFS**

After nearly three years in operation, the Toronto office of Sobe's Sub Pop label, headed by label manager France Chevalier, closed its doors Dec. 12. Sub Pop will continue to be distributed in Canada by Warner Music Canada. "With Sub Pop having a new deal in the United States with Sire Records [distributed in Canada by Warner Music Canada], my position became obsolete," says Chevalier.

**ADAMS ON THE RISE**

ADAMS ON THE RISE: With his new A&M album, "Bryan Adams: MTV Unplugged," in retail stores Dec. 9, the Canadian rocker has announced his first national trek across Canada, "The Walk." Up to the 10th, Toronto's University Concerts Canada is presenting Adams Feb. 7 in Charlottetown, Prince Edward Island; Feb. 8 in Halifax, Nova Scotia; Feb. 9 in St. John, New Brunswick; Feb. 10 in Quebec City; Feb. 12 in Ottawa; Feb. 13 in Toronto; Feb. 14 in Montreal; Feb. 15 in Winnipeg; Feb. 16 in Victoria, British Columbia; Feb. 17 in Vancouver; Feb. 18 in Edmonton, Alberta; and Feb. 19 in British Columbia, Kamloops (Feb. 23), Prince George (Feb. 24), and Vancouver (Feb. 25).

**APPOINTMENTS** Francine McLean has joined Universal Music Canada as manager of catalog marketing. Steve Simon has been named national sales VP at EMI Music Canada. Donna Lidster has been named national promotion director at Mercury/Polydor.

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Cups To Perk Up Its Cafe Program Coffeehouse Tour, Label Sampler Planned

■ BY STEVE TRAMAN

NEW YORK—Cups, the Café Culture Magazine, is embarking on two programs to revitalize its In-Café Play concept, which has given record labels with eclectic artists a chance to expose their music to an alternative audience of coffeehouse patrons.

The Dayna Manning/Netwerk Records/Cups tour kicked off Dec. 4 at New York's Sidewalk Cafe, the first of a series of visits to dozen or so cities for the Lilit Fair tour performer. In the spring, working with Peter Gordon—president of Thirsty Ear Records—and Torani Syrups—provider of flavored coffee syrups—Cups will put together a sampler CD of the 16 artists for a six-week test at 10-12 locations in New York and San Francisco.

Founded in San Francisco in 1990 by

*'The coffeehouse audience is usually ahead of the game in discovering a new artist'*

editor Christian Ettinger, advertising director Bryan Bense, and board member David Latimer, Cups got support from record labels like Nettwerk and Paul Millman, then publisher of New York's *Java Journal*, became a partner several years later, expanding delivery service into New York. Cups currently distributes about 65,000 monthly copies, according to Latimer. There are close to 400 locations in seven key markets: New York, San Francisco, Los Angeles, Chicago, Boston, Atlanta, and Seattle. Increased circulation is planned for 1998.

One of the program's earliest backers was Charlie Cledenian, sales manager of MGM Distribution's San Francisco branch.

"There was an obvious tie-in between music and coffeehouse essentials,"

"Cups was our access to explore play for artists with no viable radio or print media for promotion."

In return for an ad in the magazine and promotional CDs, Cledenian provided Plexiglas counter stands for the album so customers would know what was playing. He claimed retail sales increased 20 percent after the Cledenian's Gang of Seven spoken-word label; folk guitarist Lee Kotek on Windham Hill's Private Music label; and classical composer Arvo Part on ECM Classics. For Kottek, Cups co-sponsored an autographed guitar giveaway that got a lot of entries," he recalls. "We didn't know the few away from regional promoters the last few years, but the coffeehouse connection really helped back then."

Soon after Millman's arrival, he arranged with Mike Krumper, VP of product development at Atlantic Records, for a sampler CD of songs by Mike & the Mechanics. Some 5,000 samplers were distributed to cafes with a bounce-back coupon redeemable for a discount at Tower Records, with Millman reporting a "respectable" redemption percentage.

In 1995, the magazine produced a CD compilation, "Wild Willy," an exec compilation of songs and comedy events promoted in coffeehouses that got the publication. "It was a good way to promote many at one time," Ettinger says. "It was a joint production of Bryan, David, Paul, and Jim Coffman."

In-Café Marketing was launched in 1996, a partnership of Millman, Latimer, and Tim Brock, former president of Continuum Records. Each label paid for a half-page ad, about \$1,400-\$1,500, and supplied the sample CDs. About 500 participating coffeehouses agreed to play and display the CD on the logo-embossed stand. A follow-up CD, a representative compilation of about 20 songs, was created initially in an In-Café Play Top 15 chart, later expanded to a Top 25 chart, a program that ran for about 11 months in 1996.

An additional service to labels involved the "Production of 16-track CD samples, 'In-Café's Cool' Volume 1," which cost \$1,000 for the label \$500, and Latimer says about 3,000 copies of each volume were pressed, with two copies sent to an expanded list of about 1,500 locations.

Volume 1 featured Jars of Clay and Buddy Guy (Silvertone); Cocteau Twins, Radabeef, Dean Martin, and Pamela (Catalyst); and Tim and Pam (Pointblank). Local and Cohen (Mouth Almighty/Mercury); R. Kelly (Jive); and Gene Harris remixed by Guru (Blue Note). Represented on Volume 2 were such acts as Joe Henry and Clemant (Atlantic); Laura Hardinge (Miramar); Linda Wainwright III (Pointblank/Virgin); Soraya (Astralwerks); and then unsigned act Charlie Manno.

The most ambitious program to date was for the Work Group's launch of Fiona Apple in the fall of 1996. "The total cost was about \$10,000," Millman notes. "It included promotional paper cups and coasters with Fiona's photo, and cards for the coffeehouse on one side for each location, sample cassettes, and a supporting ad campaign."

Barbara Bausman, the label's VP of product management, says, "When Cups approached us, we felt that the coffeehouses were very similar to NPF [New York] in that we both were keen to play for Fiona. Rather than a hit single for radio, we chose an artist-defining track, 'Shadow Boxer.'

The coffeehouse audience is usually ahead of the game in discovering a new artist and has more loyalty to the artist and the music than snippets of other tracks from Fiona's "Tidal" album, and Work Group placed a track on the CD sampler. "We wanted to be sure there were enough tools to introduce Fiona," Bausman adds, "and we were very pleased with the results."

Another supporter has been Diana Ritsos, marketing manager for PolyGram. "We've been involved since the program started," she says. "The half-page ad cost of about \$1,500 is a

(Continued on next page)



Netwerk Records artist Dayna Manning began her tour of coffeehouses, in a joint promotion with Cups magazine, at Sidewalk Cafe in New York. Shown, from left, are Christian Ettinger, editor of Cups; Paul Millman, partner in Cups; Manning; Nicole Martin, publicist for Netwerk; and Kevin Fox, cellist.

## Pyramid Music Puts Premium On Location Santa Monica Store Benefits From Tourist Trade

■ BY EARL PAIGE

SANTA MONICA, Calif.—When Tim and Pamela Cody opened their record store, Pyramid Music, here in 1994, they chose the city's Pier name, a pedestrian mall lined with retailers, they thought their location would cater to local clientele. But they soon found out otherwise.

Santa Monica is "the most famous beach city in the U.S.," attracting tourists from around the world, says Tim. Pamela adds, "It came as a total surprise" that the store would be so dependent on the tourist trade.

As a result of the tourist-oriented trade and traffic from neighboring movie theaters, 60%-70% of the store's volume is generated at night. Consequently, store hours have been greatly expanded, including the Codeline to keep the shop open until 1 a.m. on Saturday and Saturday but more recently have expanded business hours on those days to 2 a.m.

"They could stay open all night," says Tim, but he and Pamela are concerned about employees' safety when the store open on the block," he adds.

On weekdays, the store is manned by four staffers, and during weekends, six employees handle the bustling business. The Codeline decline to disclose their annual volume because of the intense competition among record stores on the Pier, double-sided posters with her biography on one side for each location, sample cassettes, and a supporting ad campaign.

The Codeline feels they are in the prime spot on the three-block Promenade, which connects to the beach. "It's a great Pier with Wilshire Boulevard, perhaps the hottest business artery extending out of downtown L.A. to the ocean



Pamela and Tim Cody are pictured in front of their 6-year-old Pyramid Music store, located on Santa Monica, Calif.'s Promenade pedestrian mall. The store has a depth of 150 feet. The couple estimate that 60-70% of their business is at night, "when the theaters empty out." (Photo: Earl Paige)

in Santa Monica.

"We feel it's probably our toughest competition, and it is coming back from a period when they joked about 'Westwood,'" says Pamela of a shopping district surrounding the UCLA campus. She says the steady buildup of the Santa Monica Pier has added immeasurably to the Promenade's pedestrian merchants are experiencing.

Pyramid Music, which measures 2,200 square feet, prides itself on selection, with "everything from jazz and classical to blues and world; we carry it all," says Pamela. "We specialize in obscure titles, we have local artists here to get items, and we think the Pier is great. For example, a dollar \$1.29 helps us against the chains, which run \$11.99 just a few items to draw in traffic and

then charge as much as \$16.98 for a CD."

Still, the Codeline concede that 1996 was a "tough year for Pyramid." The Olympics, which were held in Los Angeles in 1996, "hit us hard last summer. It drew away a lot of the tourist business, and we missed that extra lift we get in the three months of summer," says Tim. "Just like most record stores, we depend on a steady stream of tourists. It rounds out the year and helps us over the slow times."

In an attempt to further enhance traffic to the store and better utilize space, the Codeline recently carved up their oversized office behind the store, freeing most of that space for retail usage. But instead of adding to it, they've decided they want to close to lose the space to two other merchants, one selling jewelry and the other income.

Nonetheless, the Codeline are looking to expand their music business. "We're designing a [World Wide] Web page, and we hope to be offering that by early next year."

The hallmark of Pyramid is its used CD and cassette business, which makes up 50% of the music volume at the store. "Tourists don't bring us any used product, so that is entirely dependent on what has developed into a very local loyal clientele," Tim explains. "We have 15 titles of CDs and 10 of cassettes. Of the total used volume, cassettes represent only 10%." The couple estimates that the other half of the store's total volume is divided, with new music accounting for 35% and a mix of electronics, gifts, and magazines accounting for 15%.

While the Codeline is a time independent, huge local used business all to themselves, huge local business all to

(Continued on next page)



# Canada's Judy & David On The Verge Of Breakthrough With 'Shoe'

**D**OUBLE THE FUN: Six months after husband-and-wife children's act Judy & David played their first concert in February 1993, the Toronto-based duo had five albums to their credit. Four of those five, packaged as a set in a wooden toy under the title "My Little Yellow Box," have sold 1.5 million and more than 5 million copies worldwide.

Judy & David's latest album, "Livin' In A Shoe," released last month on Tanglewood Audio/Universal Music Canada, is being lauded as one of the freshest, funniest, most inventive kids' albums out there. Add to this the pair's numerous TV appearances—and the fact that they're the most popular Canadian TV 'twee'—and you have "Canada's hottest up-and-coming children's entertainers," as one TV executive dubbed Judy & David.

Chicago-bred David and native Torontonian Judy first met at a Toronto Sunday school, where Judy was teaching and David was subbing for the regular music instructor. Judy was an associate of Canada's Royal Conservatory of Music, with degrees in teaching and music. David studied at the University of Toronto; David was a veteran (and quite enthusiastic) summer-camp song leader. "I'd always loved group singing at camp," he says. "Doing kids' music is the closest thing to that."

Judy, too, had worked with kids at day camp and had been inspired by a Sharon, Lois & Bram family concert. "It's like a family with a piece of thought. 'What a wonderful thing to do. But I didn't start doing it myself until I met David.'

The two began performing informally



by Moira McCormick

together; they were married in 1991. "Our best songwriting is done as a team," says David. "I'm the total music clown/huck. I'm good at starting crazy ideas for songs and melodies. Judy's good at taking these rough pieces of ideas and sculpting them into something beautiful, fitting in the fine brush strokes."

Early on, David put time on the business side of the kids' business, serving as director of business development for a small children's entertainment

company, the Children's Hour, before quickly realizing that "I really wanted to be in front of the microphone." He quit his job and with Judy launched their production company, All Together Now Entertainment.

"We didn't want to be pretentious," says Judy. "It's important that kids make themselves seem to be underhanded, that it's not enough on its own without measures."

"We wanted nothing heavy-handed about saving the environment," says David, adding that the sentiment itself is, of course, valid. "We do believe in bringing people together through music. It's a great way to bring together crowds of other people having a common experience, it builds bonds... We wanted to give kids the feeling that they're part of the music."

The pair's songs are especially tuned in to what matters to preschoolers and

early graders, brought off with a light and whimsical touch—not to mention contagious melodies and appealing arrangements. One of the tracks on "Livin' In A Shoe," for instance, deals with that insidiously maddening situation, "Hole In My Stock," another "Big Idea" that's sure to make kids want to imitate vehicular misses. Particularly wonderful, in our opinion, are the duo's periodic flights of pure, off-the-wall goofiness, from "Later That Night At The Hen House" (a chicken-clucked rendition of Kachaturian's frenzied classic "Sabre Dance") to "The David Tabernacle Choir" (an adorable cappella of the David Letterman sketches everything from bass to soprano).

"We call it the Jared Album," notes Judy, because, she says, halfway through recording it their adopted son Jared came into their lives.

(Continued on page 86)

Billboard.

## Top Kid Audio

DECEMBER 20, 1997			
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES
1	1	12	VARIOUS ARTISTS DISNEY'S CHRISTMAS COLLECTION
2	2	8	BARNEY HAPPY HOLIDAYS, LOVE BARNEY
3	5	101	VARIOUS ARTISTS ♦ DISNEY CHILDREN'S FAVORITE SONGS VOL. I
4	16	7	READ-ALONG FLUBBER
5	9	12	VARIOUS ARTISTS (DOLPHIN, FROSTY AND FRIENDS FAVORITE CHRISTMAS SONGS
6	3	5	SONY WONDER 672766/EPIC (9/98/13.98)
7	7	120	VARIOUS ARTISTS BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS
8	4	4	WALT DISNEY 60565 (10/98/15.98)
9	8	10	VARIOUS ARTISTS DISNEY'S A SEASON OF SONG
10	21	8	VARIOUS ARTISTS BILLBOARD PRESENTS: FAMILY CHRISTMAS CLASSICS
11	10	98	SING-ALONG ♦ WINNIE THE POOH
12	6	3	SING-ALONG THE LITTLE MERMAID
13	13	8	BORIS KARLOFF HOW THE GRINCH STOLE CHRISTMAS
14	11	120	VARIOUS ARTISTS ♦ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
15	12	22	VARIOUS ARTISTS CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
16	14	56	WALT DISNEY 60509 (10/98/3.98)
17	17	21	SING-ALONG DISNEY'S CHRISTMAS
18	15	28	READ-ALONG HERCULES
19	20	66	VARIOUS ARTISTS ♦ DISNEY CHILDREN'S FAVORITES VOL. 2
20	13	17	CEDARKNOM KIDS CLASSICS CHRISTMAS CAROLS
21	16	10	BARNEY ♦ BARNEY'S FAVORITES VOL. I
22	RE-ENTRY	17	VARIOUS ARTISTS ♦ WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
23	23	75	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
24	RE-ENTRY	24	WALT DISNEY 62997 (10/98/15.98)
25	24	16	READ-ALONG ♦ TOY STORY
			CEDARKNOM KIDS CLASSICS CHRISTMAS FAVORITES

Children's recordings, unless otherwise indicated, are for children 12 and under. ♦ Recording Industry Ass'n of America (RIAA) certification for sales of 100,000 units. ♦ ARIA certification for sales of 1 million units, with multipliers stated indicated by a number following the RIAA symbol. ♦ Includes sales with digital download. ♦ Includes sales with a running time of three hours. ■ Includes sales with a running time of 10 hours. ♦ Includes sales with a running time of 15 hours. ■ Includes sales with a running time of 20 hours. ♦ Includes sales with a running time of 25 hours. ■ Includes sales with a running time of 30 hours. ■ Includes sales with a running time of 40 hours. ■ Includes sales with a running time of 45 hours. ■ Includes sales with a running time of 50 hours. ■ Includes sales with a running time of 55 hours. ■ Includes sales with a running time of 60 hours. ■ Includes sales with a running time of 65 hours. ■ Includes sales with a running time of 70 hours. ■ Includes 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## Merchants & Marketing

## Blockbuster May Put Its Music Arm Up For Sale

ON THE BLOCK: Blockbuster Entertainment has assigned Wasserstein & Perella the job of shopping its Blockbuster Music operation, according to sources.

Those sources suggest that the New York-based investment bank is in the process of preparing a "book" containing the financials of the Blockbuster Music operation and that the chain will be put up on the block come January.

But other sources suggest that a sale of the chain may not be the final result of that process. Over the last few months, Blockbuster is said to have been engaged in informal discussions with an investment bank, the name of which Retail Track has been unable to determine, about pooling resources in a vehicle that would buy other music chains. In those talks, the key strategy would have been first to buy a chain with the capabilities of assimilating Blockbuster Music, as well as other subsequent acquisitions.

The Wasserstein & Perella gambit is one part of a strategy, it is believed, that Blockbuster Entertainment appears to be pursuing for the music chain. It also has hired a headhunter to search for a president to head up Blockbuster Music (Billboard, Dec. 13). Presumably, Blockbuster Entertainment wants to be prepared for all contingencies involving Blockbuster Music. A Blockbuster spokesman didn't return calls seeking comment.

TOWER POWER: In the U.S., Tower Records/Video has spent the last few years mimicking Muhammad Ali's

famed rope-a-dope tactic. In other words, during the price war, Tower president Russ Solomon very shrewdly pulled back and protected his existing stores, while simultaneously limited to relocating existing stores and opening a couple of WOW! stores. And for the first time in a long while, the chain began closing weak stores. During that time, the Sacramento, Calif.-based Tower Records/Video turned overseas for expansion opportunities.

Solomon says, Tower is ready to resume expansion in the U.S. market and is looking for locations in Florida and other states that

don't have a Tower presence.

Solomon says the chain will open in '98 three more WOW! stores in conjunction with the Good Guys consumer electronics chain. They will be in California's El Toro, Glendale, and San Mateo. And Tower will finally renovate what has been its No. 1 store in the U.S. since it opened, the downtown Manhattan Tower. He says the interior renovation is in the blueprint stage, but revamping that store will be "very high priority" for the chain next year.

Tower plans to open a superstore next year in Union Square, which will be approximately 18 blocks from Tower's downtown outlet. Apparently, he wants to protect its No. 1 Tower store. The new feel now is to renovate the downtown outlet. Last year, the company pulled off a superb rehabilitation of its uptown outlet, and the company apparently hopes to duplicate that effort downtown.



## Season's Greetings

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Sales Force

Thanks for your business and friendship in 1997. May your holiday season be richly and abundantly blessed.

—Dianne Bell

"Wishing you 'enriched' greetings for peace, happiness, and prosperity in 1998."

—Kevin Dunley

"Thank you for your continuous loyal support. May your lives be filled with success, happiness, peace, and good cheer."

—Tim Meadows

"Happy holidays to all 'The Circle of Life' lives! A merry 'Tidibus' to everyone, and a healthy new year to all."

—Bobby Medora

"Thank you to the best customers ever! I wish a healthy and happy holiday season to you and your families."

—Diane Miller

"Thanks to all the wonderful people who I've been able to work with this year. May your holidays be filled with the same good cheer you provided for me."

Happy holidays!"

—Reo Robeng

"To all my wonderful customers, I thank you for a terrific year and hope the new year brings us all continued success."

Happy holidays!"

—Sandy Spector

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## Velvet May End Distrib. Deal With Navarre

### BMG Could Be New Home For Walter Yetnikoff's Label

**WALTER HITS THE DOOR:** Late in the week of Dec. 1, sources indicated that Walter Yetnikoff's Velvet Records and its original distributor, New Hope, Minn.-based Navarre Corp., would soon announce the formal dissolution of their relationship.

Some of these same sources said that Velvet would be exiting the independent sector for a new distribution pact with BMG. The first title to be issued under the deal will be "Struttin' Our Stuff," a Feb. 24 release by ex-Rolling Stones bassist Bill Wyman & the Rhythm Kings, featuring guest shots by Eric Clapton, Al Green, Eric Paul Carrack, and Peter Frampton.

Spokespersons for BMG and Velvet failed to return calls seeking comment. A spokeswoman for Navarre says that the company has no comment.

Although Velvet will be leaving the Navarre fold, the distributor will still have a presence in the label's former territories. Navarre's share of the market will erode to the 14.2% stake in Velvet it purchased for \$5 million when its arrangement with Yetnikoff's company commenced upon its founding in September 1996. However, Navarre had failed to pay a new \$5 million note for an additional 14.2% of the label, and that note has been dismissed, according to an industry source.

The parting of ways between Velvet and Navarre comes as no surprise. As we reported here in November, Yetnikoff's operation was scouting new distribution opportunities with BMG and at least one other major (Declarations of Independence, Billboard, Nov. 15). The company had already shifted its focus to the independent market originally slated for release this fall, to an early '98 schedule, leaving many observers to surmise that a distribution shift was in the offing.

Though Velvet has released some



by Chris Morris

solid albums, including sets by Flag, Wavers Five-Eight and Pat DiNizio, in its first year, it never delivered a major hit for Navarre. While the label still has considerable name recognition because of Yetnikoff's involvement, and the company's desertion can only be viewed as another unsettling chapter for Navarre, which has undergone two overhauls of its music sales force and witnessed the departure of Thump Records for Universal this year.

Navarre is also in the process of its senior sales staffs rehiring for other pastures—specifically, for the sales departments of its own distributed labels.

In February, Mark Heyert, the firm's New York-based account executive and former Eastern regional sales manager, will segue to Hermosa Beach, California, to head up records as director of sales and marketing.

Heyert's regional job was eliminated in Navarre's September reorganization (Billboard, Sept. 20); former Western regional sales manager Ian Dealey returned to field sales at the same time. On Nov. 1, Dealey joined Richard Humpty Vission's L.A.-based Vission Music, another Navarre-distributed imprint, as VP of sales and marketing.

Finally, LA sales rep Steve Stanley, one of Navarre's top three salesmen for '96-'97, is segueing to LA-based Del-Fi

Records, another Navarre label, to head up sales there.

**BIG G. SPECIAL D:** Fans of the late Roy Orbison should welcome the Jan. 13 release of a CD and cassette package titled "Combo Concert." The packages are being released by Orbison Records, the Nashville-based label operated by Orbison's widow, Barbara, and will be distributed by Woodland, Calif.-based Distribution North America.

"Combo Concert" captures the biggest singer at a March 1965 show in London, and the CD includes a black-and-white and brown-and-white Dutch TV special. The CD version of the show will be augmented by five tracks recorded at a performance two days before the Laren gig at Paris' (Continued on next page)



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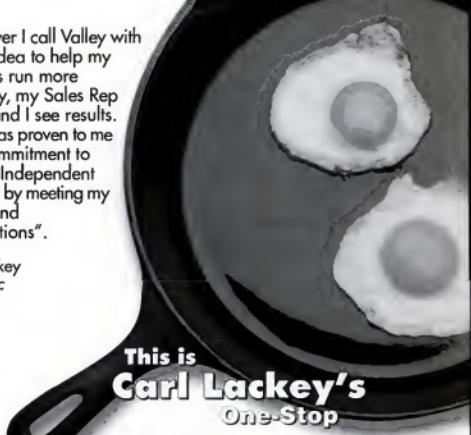
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# Top Pop Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL, STORE AND MAIL SALES REPORTS COLLECTED, CAPTURED, AND PRINTED BY  ARTIST IMPRINT & NUMBER/DETERMINING LABEL (S), LIST PRICE

LAST WEEK TOTAL CHART WEEKS

1 1 KENNY G A FRESH AIR (10/24/97) MIRACLES — THE HOLIDAY ALBUM 47

2 2 MANNHEIM STEAMROLLER A CHRISTMAS IN THE AIR 35

3 3 MARIAN CAREY A MERRY CHRISTMAS 39

4 4 HARRY CONNICK, JR. A WHEN MY HEART FINDS CHRISTMAS 40

5 5 VARIOUS ARTISTS A DISNEY'S CHRISTMAS COLLECTION 8

6 6 MANNHEIM STEAMROLLER A A FRESH AIR CHRISTMAS 82

7 7 MICHAEL BUBLE A THIS IS THE TIME — THE CHRISTMAS ALBUM 19

8 8 ANITA BAKER A HOME FOR CHRISTMAS 52

9 9 MANNHEIM STEAMROLLER A CHRISTMAS 97

10 10 VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS 78

11 11 BARBRA STREISAND A A CHRISTMAS ALBUM 52

12 12 HARRY CONNICK, JR. A STAR BRIGHT 13

13 13 SOUNDTRACK A GREASE 237

14 14 KENNY RODGERS A THE GIFT 8

15 15 JOHN DENVER & THE MUPPETS A A CHRISTMAS TOGETHER 17

16 16 TRANS-SIBERIAN ORCHESTRA A CHRISTMAS EVE AND OTHER STORIES 5

17 17 MARY BETH BROWN A CHRISTMAS ISLAND 17

18 18 VINCE GUARALDI A A CHARLIE BROWN CHRISTMAS 27

19 19 NEIL DIAMOND A THE CHRISTMAS ALBUM 45

20 20 NAT KING COLE A THE CHRISTMAS SONG 46

21 21 SOUNDTRACK A THE LITTLE MERMAID 63

22 22 METALLICA A METALLICA 390

23 23 THE CARPENTERS A CHRISTMAS PORTRAIT 16

24 24 ELVIS PRESLEY A IF EVERY DAY WAS LIKE CHRISTMAS 16

25 25 PINK FLOYD A DARK SIDE OF THE MOON 1081

26 26 MANNHEIM STEAMROLLER A CAPITAL (98/10/19) 1961/1961

27 27 CROSSTIME XMAS A IT'S CHRISTMAS TIME 38

28 28 VARIOUS ARTISTS A CHRISTMAS INTERPRETATIONS 43

29 29 BOYZ II MEN A GREATEST HITS 278

30 30 FLEETWOOD MAC A JOCK JAMS VOL. 1 174

31 31 VARIOUS ARTISTS A NUTCRACKER CHRISTMAS 2

32 32 INTERGROOVE (183/1-98/10/19) 1961/1961

33 33 ALAN JACKSON A THE GREATEST HITS COLLECTION 111

34 34 WESTWIND ENSEMBLE A CHRISTMAS TRIBUTE TO MANNHEIM STEAMROLLER 8

35 35 LAGLEIGH (344/1-93/95/96) A WHITE CHRISTMAS 1

36 36 ELTON JOHN A GREATEST HITS 403

37 37 NO DOUBT A TRAGIC KINGDOM 101

38 38 GARTH BROOKS A BEYOND THE SEASON 90

39 39 ELVIS PRESLEY A ELVIS' CHRISTMAS ALBUM 135

40 40 BOB SEGER & THE BANDIT BAND A GREATEST HITS 163

41 41 VARIOUS ARTISTS A BILLBOARD'S GREATEST CHRISTMAS HITS (1935-1960) 9

42 42 SHANIA TWAIN A THE WOMAN IN ME 145

43 43 LUTHER VANDROSS A THIS IS CHRISTMAS 16

44 44 GLORIA ESTEFAN A CHRISTMAS THROUGH YOUR EYES 25

45 45 FLEETWOOD MAC A RUMOURS 153

46 46 AARON NEVILLE A AARON NEVILLE'S SOULFUL CHRISTMAS 16

47 47 REBA MCENTIRE A MERRY CHRISTMAS TO YOU 16

48 48 MING RING CO. A THE CHRISTMAS SONG 1

49 49 JOHN DENVER A JOHN DENVER'S GREATEST HITS 16

50 50 JAMES TAYLOR A GREATEST HITS 372

51 51 WAXER BROS. 2112... (10/19/98) 1

52 52 CROSSTIME XMAS A

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# Home Video

MERCHANTS & MARKETING



**Spawned In Jersey.** New Line Home Video held a contest at the East Coast Video Show in Atlantic City, N.J., to pick a retail host for its "Spawn" street-date celebration Dec. 23. The winner, third from left, was Bob Stubbins of Movie Town in Woburn, Mass. Joining him, from left, are Michael Karafka, New Line executive VP; Theresa Randle of "Spawn"; Terry Fitzgerald of Todd McFarlane Productions; and "Spawn" actors Michael Jai White and Martin Sheen.

## Demand Down For Country Vids

### Once-Popular Format Struggles At Retail

■ BY PATRICIA BATES

**NASHVILLE**—Country music fans have their "must-see TV," but they don't necessarily "gotta have" the home videos.

The total audience demand for all long-form music videos—from rock to Christian to rap—increased 34% last year, says the Recording Industry Assn. of America. But in the country music category, sales slumped. Shania Twain's "The Complete Woman In Me," from PolyGram, and Reba McEntire's "Reba Live," from MCA, reached the RIAA's gold standard of at least

50,000 units sold.

In the country, a dozen long-form country videos have sold in excess of 100,000 units. A few, like "Garth Brooks" and "Billy Ray Cyrus," both released in 1992, delivered several hundred thousand copies. Since then, the growth curve has gone into reverse.

Ironically, country video appears to be stronger than ever. It's the only genre to see an increase in sales on the 24-hour Country Music Television (CMT) network watched by 5.9 million households this year. One reason may be the decline of country CDs, which have dropped an estimated 12% in recorded-music market share and are now 14.7% of the total, according to RIAA data.

But the genre's enthusiasts who believe the genre is viable, they're often with labels new to the business.

"We think there will be more opportunities," says Carson Schreier, senior VP of promotion and product development for Disney's recently formed Lyric Street label in Nashville. "We see a future for 'video' in the format, but it will be more limited." Schreier agrees, saying, "We can't afford not to look at it. I feel we haven't used video enough in this industry as a marketing tool."

The question is how to revive the format for video sales and as a come-on to sell CDs. Videocassettes on cable outlets TNN and CMT already serve that purpose. But the labels will have to be transferred to full-length cassettes.

The dysfunction was noticeable during the Country Music Assn. (CMA) Awards this fall. Many CDs are re-



"George Strait Live!" is indicative of the sluggish state of country videos. The tape, released by MCA this year, is most likely footage shot 11 years ago.

leased each October for Country Music Awards, but before or after they debut on the CMA Awards. But there were almost no country music home videos this fall.

One was a retreat. "George Strait Live!" from MCA, contained 10-year-old footage from New Year's Eve 1986-87, plus an added clip bonus, "Check Yes Or No," which won CMAs 1995 gold record. The original video went gold in 1988 and platinum in 1989, according to the RIAA.

Garth Brooks, CMA's entertainer of

(Continued on page 89)

## BMG Nontheatrical Titles On 'Firm' Ground; DVD Disappoints In Japan

**FIRM FOUNDATION:** BMG Video's success with "The Firm" had a lot to do with its decision to take on distribution of Discovery Communications product (see "Self Talk," page 10). If nature programs respond similarly, BMG will be a nontheatrical powerhouse whatever its future in movies.

By every measure, *Meridian Film*'s fitness series is the hottest-selling line in the genre. Video/Sen sales data, for example, placed five "Firm" releases in the top 10 titles during the \$13-\$20 during the week ending Nov. 23. Year to date, the quintet delivered nearly 345,000 cassettes. On the less profitable \$13-\$15 line, *Meridian* sold another top 30—another 100,000 copies. Trade observers estimate BMG has moved 2 million units; *Time Life Video*, which has direct-response rights, is thought to have sold 1 million.

The *Meridian*-BMG relationship is a little fractious early on when *Meridian* signed PolyGram Video to handle another fitness series. BMG yelled contract violation, and PolyGram backed away. Observers say *Meridian* still grumbles that BMG's interpretation of their agreement is too restrictive, but otherwise the two are on cordial terms. "His leadership is very good," Meridian's *Christina Bensen* says of BMG video chief executive Al Reuben, who had relied on *Meridian* to build the business building within the South Carolina-based producer. "He has expressed interest in new programs," she adds.

BMG is focused on the three new "Firm" titles that arrived last month and the next pair due in the spring. "We're trying to book major fitness promotions in January, when post-holiday deals kick in," Reuben says. "Several days ago, BMG would have never exercised tapes to promote those in the 'Firm' series."

*Meridian* didn't mind filling those slots. Bensen, who likes to call the company by the initials of its principals, B.R.H. (herself, *Anna*, and *Mark Henrieckson*), expects to corner 14% of the fitness market next year. A bevy of new titles are awaiting release or are in development; some undoubtedly will replace long-in-the-tooth best sellers that are bound to fade as quickly as 200 weeks on the market. Reuben holds the line.

Benson says BMG has been quiet, "picking up product," but BMG still wishes it was even more quiet! "Firm" market share by sheer weight of numbers. The whole line should get a boost from a book, "Firm For Life," which Broadway Books in New York will deliver next month. Major chains, including B. Dalton, Waldenbooks, and Borders Books & Music, are expected to participate in joint-studio efforts.

Also on the partners' agenda is a syndicated lifestyle

show, with the same name as the book. It won't be on the air until late 1998. There's interest, but BMG isn't involved.

**UNDERACHIEVER:** DVD is running at half speed in Japan, according to Toshiba president Toshiro Nishimuro. Player shipments are expected to reach 300,000-400,000 units by the end of March, the first anniversary of the new format. Earlier predictions had put the figure at 500,000-600,000. Nishimuro said in Tokyo following the first general meeting of the 22-member DVD Forum.

Indicative of the Japanese indifference to DVD—or concern over the economy—was the lack of a 100,000-unit October-December goal of 30,000 players managed to move just 6,000 in the first month, sources say.

**DVDINGS:** Due Jan. 14 from Fox Lorber and Winslow Entertainment, "Wild Hoot" (My Favorite Son," "Orchestra Rehearsal," "My Night At Maud's," "Temptation Of A Monk," "Lumiere & Company," "Erotique," "The Return Of Martin Guerre," "Timothy Leary's Last Trip," and "Nico Icon . . . Disney's "Air Bud" lands Jan. 6 at \$29.99, two weeks after the sell-through VHS arrival. A Columbia TriStar release, "Beehive Baggage" Feb. 3 at \$29.95 . . . "Earthquake," a 1974 epic with Linda Evans, stars hundreds of miles in space, dawns Feb. 24 from Mill Reef Entertainment and NB Digital Solutions, distributing for ERT International. The price is \$29.95.

In time for the holiday season from LIVE Entertainment, at \$24.98 list, are "Platoon," "Hoosiers," "The American Werewolf In London," and "The Running Man." From MGM Home Entertainment, the list includes "Dr. No," "The Spy Who Loved Me," "The World Is Not Enough," "The Grinch Stole Christmas," "Horton Hears A Who," "The Thelma & Louise," and "Hang 'Em High."

**IDBITS:** Due UST and subsidiary Cabin Fever Entertainment talk? Weeks after Cabin Fever president Jonathan Nelson and a US spokesman confirmed in detail that the home video market for sale ("Picture This," Feb. 10, p. 86), a company a press release says, "parent reconfirming the confirmation. The reason is unchanged: UST's plan is 'to concentrate on its primary tobacco business.' There have been inquiries, UST says. K-tel International has acquired U.S. and Mexican home video distribution rights to Hearst Entertainment's syndicated series "Popular Mechanics For Kids." Earlier, K-tel agreed to produce and market music compilations based on Hearst's Cosmopolitan and Esquire magazines.

## PICTURE THIS

by Seth Goldstein



## 'Fairy Tales' Series Hits The Ice Aided By Kerrigan's Star Power

■ BY TERRI HORAK

**NEW YORK**—After a few false starts in its quest for distribution, the "Fairy Tales On Ice" series, a 10-episode production arena arena Nov. 25 on PolyGram Video.

The fate of the series—produced for the home video market last year by ABC Video and On Ice Inc., as well as PS2 StarGames, the venture run by Olympic Silver Medalist Nancy Kerrigan's manager and his brother—was in doubt. Scamardo was reportedly on thin ice. The participants weren't sure Disney would go ahead with the studio completed its purchase of Capital Cities/ABC.

However, "Fairy Tales" had a happy ending, finding a good home at PolyGram, which has distributed the rights to the series.

Director of special programming Sam Scamardo says, "We've had a relationship with Nancy and Jerry through her appearance in the Reebok 'Winning Body Workout,' and skating programming on video does very well. The concept is very appealing, and we hope it will continue."

The first video in the series, "Alice Through The Looking Glass," stars

Kerrigan and features music by Marvin Hamlisch and narration by Geena Davis. A second title, "Sleeping Beauty," features the St. Petersburg State Ice Ballet; it is due in February. The third, as-yet-undetermined title will be released later in 1998.

PolyGram is drawing on Kerrigan's star power to market "Alice Through The Looking Glass." She will appear this month on the "Today" show, "Live With Regis & Kathie Lee," and "CNN." Kerrigan will also be doing press junkets. Scamardo points out that in addition to appealing to children, there are opportunities to promote the program with tie-ins to the working mother market, as Kerrigan had a busy last year.

She will tour in several live skating tours from December through March that were organized by On Ice, Scamardo adds. To create continuity and promote the video, Kerrigan is performing in costume to the music featured in the video.

The title is available in both standard and traditional cardboard sleeve

(Continued on page 89)

# BMG Gets A Discovery Link; MGM's Bond Bond

**BMG MAKES DISCOVERY:** BMG Video is adding special-interest titles to its mix of fitness, kids', and theatrical product. In a multi-year agreement, BMG will begin distributing and marketing titles from Discovery Channel and its branded lines TLC, Animal Planet, and the recently acquired Travel Channel.

Discovery had distributed its 200-title catalog since 1993 but wanted to hook up with a major to increase sales. "This deal will give a more focused effort to drive unit volume," says Discovery senior VP of business development/GM of home video Ray Cooper. "It

will give us more exposure of our four branded lines at retail."

Cooper adds that Discovery chose not to sign a studio's deal because it didn't want to get lost among a sea of theatrical releases. Discovery has a 12-person sales and marketing team, which also handles multimedia titles, but Cooper says no layoffs are expected as a result of the BMG deal.

Discovery will continue to handle direct-response sales, Cooper says.

According to BMG senior VP of marketing Mindy Pickard, the main objective will be to broaden distribution and create Discovery Channel sections in stores. "We want to make this product more of a mass-market item to use shelf space at places like Toys, Musicland, and Borders," she says.

BMG will also try to model A&E Video's success with the History Channel videos, which have their own section in Borders Books & Music locations and "Biography" sections at Blockbuster & Net. "They've done a very good job at that," Pickard notes.

One of the major challenges facing BMG will be the video launch of titles from Discovery's newly created Animal Planet. Cooper describes it as a "family-oriented" channel that includes programs about wild animals as well as domesticated pets. "Animal Planet" episodes should be in stores next year.

The BMG label will begin showing up on other Discovery Channel titles during the second quarter of 1998. BMG will release 12-18 titles a year, down from 24 in 1997. "It's a decrease, but we'll be more focused, and we think we can easily double our sales volume on each new title," Cooper says.

In addition, at least eight catalog titles will be reissued next year through BMG.

**ONLINE HOLIDAY:** Based on some pre-sale activity from online retail sites, BMG.com shoppers may be avoiding the mall crowds and turning to their computers for their holiday shopping needs.

According to Reel.com founder/CEO Stuart Skorman, the World Wide Web site experienced a 30%

increase in sales over the Thanksgiving Day weekend. "We saw a lot of ordering over the holiday, which indicates that consumers are willing to spend time on their computer despite of all the distractions, such as family gatherings," he says.

On average, Reel.com has experienced weekly sales increases of 15% since it launched in August. Most orders consisted of one or two tapes not readily available in stores.

"Our customers look to us for rare or hard-to-find videos," says Skorman. The site offers 9000 titles for sale and 35,000 titles in its catalog.

Reel.com also offers DVD titles, which have declined in sales. "It's started to go down a little because [comparatively few] DivX has scared off some people," he says.

Although DivX won't be available until next year, Skorman thinks savvy Web browsers know about it and are holding off on buying hardware and software. But it isn't complete.

"More and more consumers are doing online shopping as a hobby, and it's a fundamental sign that E-commerce has become an integral part of their lives," he says.

In order to make shopping easier, the site has added a "holiday helper," which groups movies according to theme. "It's like a 'wacky gifts' section suggesting giving a copy of "Old Yeller" to a kid who wants a puppy for Christmas."

**BONDING AGAIN:** "Never Say Never Again," the lone James Bond movie not under the MGM Home Entertainment banner, will soon carry the studio's Leo logo.

The studio, through its subsidiary United Artists, has acquired rights to the 1985 movie from producer Tullio Film. It was distributed by Warner Bros. Under the new agreement, MGM will take over marketing duties for the video. Its sales agent Warner Bros. Home Entertainment will continue to distribute the cassette.

"Never Say Never Again," which is a remake of "Thunderball," was made outside of United Artists when producer Kevin McClory secured rights to "Thunderball" projects from late Bond creator Ian Fleming. McClory, however, does not have any long-term rights to the feature.

McClory and Sony Pictures Entertainment, which released the 1967 Bond spoof "Casino Royale," recently announced their intention to make additional Bond movies, prompting MGM to file a copyright infringement suit. Despite the fact that, which controls the Bond franchise, is a co-plaintiff.

The move is meant to solidify MGM's bond to Bond. The series now includes 18 features, as well as "Tomorrow Never Dies," which opens theatrically Friday (19).

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WEEK ON CHART	TITLE	Imprint Distributing Label, Catalog Number	Principal Performers	Weeks On Chart	Rating	Estimated Last Price	
1	1	5	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum, Richard Attenborough, Will Smith	1997	PG-13	\$22.98	
2	16	2	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones, Will Smith	1997	PG-13	\$15.95	
3	5	4	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video	Animated	1997	NR	\$26.95	
4	3	5	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart, Jonathan Frakes	1996	PG	\$14.95	
2	2	18	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	\$22.98	
9	2	2	BATMAN & ROBIN	Warner Home Video 16500	George Clooney, Arnold Schwarzenegger	1997	PG-13	\$22.98	
2	2	5	JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger, Seabid	1997	PG	\$14.98	
2	11	5	MANSION, TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hansen	1997	NR	\$14.98	
8	2	28	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video	Animated	1997	G	\$21.98	
20	9	9	BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332503	Animated	1996	PG-13	\$14.98	
11	10	90	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill, Harrison Ford	1997	PG	\$39.98	
11	9	145	SLEEPING BEAUTY ◊	Buena Vista Home Video 9511	Animated	1997	G	\$26.95	
18	NEW	►	NINE INCH NAILS: CLOSURE	Intercine Video	Nine Inch Nails	1997	NR	\$24.98	
18	NEW	►	RAGE AGAINST THE MACHINE	Tristar Home Video 6734	Rage Against The Machine	1997	NR	\$39.98	
18	9	5	PLAYBOY'S SORORITY GIRLS	Epic Music Video	Spicy Music Video 197050160-3	Various Artists	1997	NR	\$13.98
29	18	2	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video	Universal Music Video Dist. PBW013	Various Artists	1997	NR	\$13.98
11	18	9	CREATURE COMFORTS	BBC Video	FoxVideo 7012	Animated	1997	NR	\$13.98
18	18	18	FLEETWOOD MAC: THE DANCE ◊	Warner Bros. Video 3-38186	Fleetwood Mac	1997	NR	\$13.98	
18	28	9	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Bros. Video 363553	Spice Girls	1997	NR	\$14.98	
20	21	9	PLAYBOY'S EXOTIC UNDERGROUND	Playboy Home Video	Universal Music Video Dist. PBW0033	Various Artists	1997	NR	\$13.98
13	28	18	SPAWN ◊	HBO Home Video	Warner Bros. Video 91425	Animated	1997	NR	\$22.98
11	16	2	FREE WILLY 3: THE RESCUE	Warner Family Entertainment	Warner Bros. Video 14895	Jason James Richter	1997	G	\$22.98
23	18	9	JENNY MCCARTHY: THE PLAYBOY BOY	Playboy Home Video	Universal Music Video Dist. PBW022	Jenny McCarthy	1997	NR	\$13.98
23	18	2	MAMAH JACKSON: THE SONGS OF CHRISTMAS	Xenon Entertainment	Mahala Jackson	1997	NR	\$13.98	
20	18	9	ARMITAGE III: POLYMATRIX	A.I.C./Pioneer LDC	Elizabeth Berkley, Kuler Sutherland	1997	NR	\$19.98	
29	25	3	PANTERA: 3-WATCH IT GO	Elektra Entertainment	04195	Pentium	1997	NR	\$13.98
11	18	18	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment	MVP0070	Various Artists	1997	NR	\$14.95
20	NEW	►	GEORGE OF THE JUNGLE	Walt Disney Home Video	Brendan Fraser	1997	PG	\$22.98	
29	RE-ENTER	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 20623	James Stewart, Donna Reed	1946	NR	\$13.98		
10	18	18	THE SIMPSONS: TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	\$14.98	
18	28	18	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio, Claire Danes	1996	PG-13	\$14.98	
18	20	18	SPICE GIRLS: GIRL POWER! THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment	MVP801	Spice Girls	1997	NR	\$14.98
33	18	18	JUNGLE NI: TRIBUTE	Walt Disney Home Video	Buena Vista Home Video 603292	Tim Allen, Martin Short	1997	PG	\$22.99
34	33	2	YANNI: TRIBUTE	Virgin Music Video	77849	Yanni	1997	NR	\$24.95
35	31	83	GREASE ◊	Paramount Home Video 1108	John Travolta, Olivia Newton-John	1978	PG	\$14.95	
35	RE-ENTER	►	CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg, Lori Loughlin	1997	G	\$13.98	
37	NEW	►	WHEN WE WERE KINGS	PolyGram Video 4400458473	Muhammad Ali	1996	PG	\$13.95	
38	40	8	WARRIOR'S VIRTUE	MGM/UA Home Video	Ryan Jeffers	1997	PG	\$13.98	
39	NEW	►	ANASTASIA SING ALONG	FoxVideo 4804	Animated	1997	NR	\$12.98	
40	27	3	BOUND	Republic Pictures Home Video 6298	Josephine Tilly, Gena Gershon	1995	NR	\$13.98	

\* 1996 print run for sales of 50,000 units or \$1 million in sales at suggested retail. ◊ 1996 platinum print. For sales of 100,000 units or \$2 million in sales at suggested retail. □ 1996 gold certification for a minimum of 125,000 units or a dollar value of \$3 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ 1996 platinum certification for a minimum sales of 250,000 units or a dollar value of \$1.6 million at retail for theatrically released programs, and at least 50,000 units and \$1 million at suggested retail for nontheatrical titles. © 1997, Billboard/EMI Communications.

# Arrest Aids X-Rated Trade Show Producer

■ BY EARL PAIGE

**LOS ANGELES**—Adult trade show producer Fay Sharp couldn't get arrested until she did get arrested.

An Indiana businesswoman, Sharp suffered three agonizing and anonymous years trying to tag onto Comdex. It took an actual police action during the Nov. 18-21 event in Las Vegas to gain entry to the exhibitors of X-rated programs in DVD, VIDEOTEX, CD, and interactive formats.

"It's giving us the kind of publicity we could never buy. It's showing adult interactive is very much in the mainstream," Sharp says of a raid halfway through Comdex, a trade show that drew 100,000 of 200,000 attendees. From the 10th floor of the 10-story suit crowd found their way from Comdex to AdultDex, Sharp's event held at the Imperial Palace, far from the Convention Center.

Las Vegas vice officers issued nine citations. Seven were for "lewd and dissolute conduct," or, as the Las Vegas Review-Journal put it, "exposing breasts," and two were for "performing a live sex act," i.e., performers touching each other on stage.

"The police apologized; they've retracted statements," says Sharp, who claimed the entire flap was ignited "when some of the media saw the topless performers in the exhibits." Later, authorities realized the Imperial Palace, like all casinos, is licensed for

topless performers. "So they're backpedaling, trying to say this was over-excessive enforcement requirements, under-age," Sharp adds.

Meanwhile, the show got the coverage promoters crave. "We were on CNN, the local TV; we have even had an editorial in the newspaper that was favorable," says Sharp, who founded AdultDex. Comdex decided not to feature the event again.

She was also thwarted trying to get AdultDex into E3 when the interactive media exposition exhibited in Los Angeles for the second year. X-rated programs had been allowed the first year.

An added irony, Sharp points out, is that at stations and local firms, two performers from DotTV, Showgirls, two from Cyberx, another two from Visual Select, and a Henderson, Nev., World Wide Web site company headed by Mimi Miyagi. Most of the estimated 20,000 attendees of AdultDex, who toured the 50 exhibits, either were unaware of the fracas or delighted by it.

William Margol, representing the lobbying group Free Speech Coalition, says, "This is the dirty little secret that adult is in the mainstream, the Comdex crowd in America, these are real people. The lifeblood. They wear suits, they're straight, they're sincere."

All the same, Sharp wasn't happy about the exhibitors. "I have to see an

attitude change, otherwise this will be kept by AdultDex." She explains, "I kept me waiting for commitments right up until the last days before the show. I had to take two booths because the exhibitors were not that confident. I don't need all this hassle."

The adult genre still is dominated by the VHS community, which has yet to see how the new media is in the interactive media, i.e., fact, far more interesting things. In the main, most adult labels have not recognized how hot the product is in interactive media," she adds.

Sharp thinks activity is shifting to the Internet: "That's the kind of show I want to put on now." Internet broadcasts and Web site activity dominated AdultDex, and the new search engines CDROMs were being sold for \$10.

Others, however, see optical discs as the coming thing. First-time Comdex exhibitor DVD & Video CD Productions was at AdultDex, but president Harvey Tattersall is overjoyed he will be right outside the adult stands at the International Consumer Electronics Show in January in Las Vegas.

By re-adding 65 movies for both DVD and Video CD, Tattersall says he will spend \$20,000 on the Comdex exhibit. "We wanted to include both DVD and video in our identity," he says. "We're not convinced the PC will move out of the den office or the kid's room into the living room, but the TV set will become part of the total digital and interactive scene."

## DEMAND DOWN FOR COUNTRY VIDS

(Continued from page 87)

the year, still has his first three videos in distribution, including "This Is Garth Brooks," which sold 100,000-plus units in its first year, according to the RIAA. Trixie Yarwood enjoyed a 10% sales spike after she was named CMA female vocalist in September, but her last concert tape arrived in 1994.

Significantly, recent releases have fallen by the wayside. Vince Gill's "Souvenirs: Live At The Opry" (MCA Music Video) came out in October 1996. It was not re-marketed this year.

Partly as a result of declining demand, the CMA didn't send out copies of a promotional tape, "Music Videos Of The Year." It had been a regular feature of the association's PR effort since 1985.

Country music videos have become something of a cult classic. "They can be extremely difficult to project and to forecast," says Bill Kennedy, senior director of national sales for EMI Music Catalog. Yet he still thinks they have a tangible effect on viewers. "The average consumer wants more than what they normally see on TV," he says. "They're especially what they would see in person."

Live performances provide much of the raw material for videos. So do special events such as "Reba Celebrating 20 Years," with Reba McEntire, keeping it moving. Meanwhile, her newest, "Reba Live," delivered 50,000-plus units in 1997.



"Reba, Celebrating 20 Years," features longtime star Reba McEntire, keeping it moving. Meanwhile, her newest, "Reba Live," delivered 50,000-plus units in 1997.

of any country video. But Kennedy says there's interest in Renaissance man Chris LeDoux. "He's a sculptor, and he's into rodeo, so they would see more of his life," Kennedy says. "We also have lots of footage for him, since he's been on Capitol Records for seven years."

Another candidate is Thanya Tucker, who wrote a popular autobiography. It readers might like an "A&E-like chronology of her in concert," Kennedy says.

EMI has placed country videos in Wal-Mart and Kmart, among the mass merchants, and in specialty chains like Media Play and Blockbuster. Long-

form concerts are regularly priced at \$39.98-\$44.98, competitive in sell-through but not in price.

So-called indica programs are too expensive to generate an adequate return on investment. "Country video sales in general have decreased," says Benson Curb, director of national sales for Curb Records in Nashville. "We just haven't released any in a while, but when they do come out, they sell well. An 'Hour With Tim McGraw' is nearing 50,000 units."

"We have several on the schedule now—Sawyer Brown, the Four Seasons, and Lyle Lovett—but we don't know when, or if, they'll be out in 1998," Curb notes.

When, or if, the format revives, Curb says it will be a matter of musical. "The music is what's important," he says. "The search is for the world's largest country music archive, with more than 4,000 clips, filmed everywhere from Egypt to Guatemala. Record labels spend \$15,000-\$150,000 to produce each one—and they pay off in CD sales."

"Over the year, there have probably been 100 more videos than the previous year on [Billboard's] Top Country Singles Sales] chart without a video," said Chris Parr, director of CMT programming.

"CMT Snex Peak" has the "exclusive world premiere" of videos, which run five times a day, including once during the "CMT Top 20" and "CMT Don't Forget" programs, previewing the newest videos for rotation. But the network's growth has also had a negative impact. Over the years, TNN has seen a "gradual reduction of music video rotation by design," says TNN spokesman Jerry Bailey.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Imprint	Driving Label, Catalog Number	Principal Performers
				Driving Label	Catalog Number	Principal Performers
1	6	4	FACE/OFF (R)	Paramount Home Video	330553	John Travolta Nicole Kidman
2	1	7	AUSTIN POWERS (PG-13)	New Line Home Video	10965	Mike Meyers Elizabeth Hurley
3	2	6	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video	8512	Bruce Willis Gary Oldman
4	3	5	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video	63058	Jeff Goldblum Jeff Altonson
5	4	7	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video	Burma Vista Home Video 10040	John Cusack Minnie Driver
6	29	2	MAN IN BLACK (PG-13)	Columbia TriStar Home Video	84245	Tim Robbins Walt Smith
7	5	10	LIEV LIAR (PG-13)	Universal Studios Home Video	81330	Jim Carrey
8	9	4	RONNIE & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video	Burma Vista Home Video 10438	Miss Sonica Lisa Kudrow
9	7	8	BREAKDOWN (R)	Paramount Home Video	334543	Kurt Russell Kathleen Quinlan
10	8	7	BATMAN & ROBIN (PG-13)	Warner Home Video	165000	George Clooney Chris O'Donnell
11	13	11	THE SAINT (PG-13)	Paramount Home Video	071597	Kevin Kline Elizabeth Shue
12	10	5	ADDED TO LOVE (R)	Warner Home Video	15252	Meg Ryan Matthew Broderick
13	14	5	JINGLE ALL THE WAY (PG)	ForVideo	4182	André Schenckinger Sandra Bernhard
14	12	10	VOLCANO (PG-13)	ForVideo	0039	Tommy Lee Jones Anne Heche
15	11	9	ANACONDA (PG-13)	Columbia TriStar Home Video	81753	Jennifer Lopez Ice Cube
16	39	2	CHASED AMY (R)	Miramax Home Entertainment	Burma Vista Home Video 12581	Ben Affleck Joey Lauren Adams
17	15	11	THE ENGLISH PATIENT (R)	Miramax Home Entertainment	Burma Vista Home Video 8730	Ralph Fiennes Natalie Portman
16	17	17	THE DEVIL'S OWN (R)	Columbia TriStar Home Video	82463	Harmon Ford Brad Pitt
17	17	2	TRIAL AND ERROR (PG-13)	New Line Home Video	041597	Michael Richards Jeff Daniels
20	NEW	1	OPERATION CONDOR (PG-13)	Miramax Home Entertainment	Burma Vista Home Video 12867	Jackie Chan
21	18	6	NIGHT FALLS ON MANHATTAN (R)	Republic Pictures Home Video	6292	Andrea Corr Richard Dreyfuss
22	19	3	GONE FISHIN' (R)	Hollywood Pictures Home Video	9179	Joe Pesci Danny Glover
23	22	20	SLING BLADE (R)	Miramax Home Entertainment	Burma Vista Home Video 10487	Billy Bob Thornton
24	20	20	DONNIE BRASCO (R)	Columbia TriStar Home Video	80400	Al Pacino Johnny Depp
25	30	23	SCREAM (R)	Miramax Home Video	Burma Vista Home Video 10499	Neve Campbell Drew Barrymore
26	21	16	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment	Burma Vista Home Video 10488	Woody Allen Gilda Radner
27	NEW	1	GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video	861774	Brian Henson
26	NEW	1	SPEED 2: CRUISE CONTROL (PG-13)	ForVideo	6100	Sandra Bullock James Patrick
23	7	7	DOUBLE TEAM (R)	Columbia TriStar Home Video	63233	John Goodman Denis Rodman
20	27	12	FATHER'S DAY (PG-13)	Warner Home Video	15386	Robin Williams Blythe Crystal
21	26	2	LOVE, VALOUR! COMPASSION! (R)	New Line Home Video	14998	James Alexander
22	25	8	THAT OLD FEELING (PG-13)	Universal Studios Home Video	83214	Bette Midler Dennis Quaid
23	28	21	ABSOLUTE POWER (R)	Warner Home Video	25048	Christ Eastwood Gene Hackman
34	32	4	ANOTHER 9 1/2 WEEKS (R)	Timeline Home Video	6665	Mickey Rourke Alyssa Milano
35	38	6	THE SIXTH MAN (PG-13)	Touchstone Home Video	Burma Vista Home Video 10444	Mark Harmon Kadeem Hardison
36	31	15	DANTE'S PEAK (PG-13)	Universal Studios Home Video	83389	Pierce Brosnan Linda Hamilton
37	NEW	1	SNOW WHITE & THE HUNTSMAN (R)	PlayGram Video	4402049073	Sigourney Weaver
38	24	2	THE LAST DAYS OF FRANKESTEIN THE FLY (R)	Cabin Fever Entertainment	CF252	Dennis Hopper Kurt Sutter
29	36	5	NOWHERE (R)	New Line Home Video	Warner Home Video 04593	Shannen Doherty Christina Applegate
37	37	4	TRUTH OR CONSEQUENCES (NM, R)	Columbia TriStar Home Video	82693	Vicente Gallo

◆ **IT** gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail. **PLAT** platinum certification for a minimum of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and at least 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

## 'FAIRY TALES' SERIES HITS THE ICE AIDED BY KERRIGAN'S STAR POWER

(Continued from page 87)

packaging. It carries a suggested retail price of \$19.95 and runs 50 minutes, including a behind-the-scenes segment on the making of the video.

To reach retailers, Kerrigan appeared at the East Coast Video Show, and she will probably do select in-store appearances in New York, Boston, and a few of the tour markets.

Scamardo says, "She's always a big draw—we've got lots of requests for in-store, and a lot of fans will show up—but right now we're concentrating on the media tour." There will be radio contests with ticket giveaways in the markets in which Kerrigan appears with the *On Ice* live shows.

Direct-marketing opportunities will also be a key avenue for exposure for the title. A direct-response TV campaign is being prepared for the entire series. The 90- and 120-second spots will be placed on a variety of national and cable television outlets next year.



Polycam Video introduced "Fairy Tales On Ice," with Olympian Nancy Kerrigan, last month. Two more titles in the series will be released next year.

In addition, a direct-response print campaign in skating magazines is being developed, and there are plans for alternative areas of distribution, including ice arenas and catalogs.

While there is no shortage of figure-skating titles available on video (Billboard, April 22, 1995), many of them are competition bighits. Pointing to the success of NBC Video's "Olympic Skating On Ice" starring Olympic Gold Medalists Brian Boitano and Victor Petrenko, Scamardo says there is room for family-oriented evergreen titles that appeal to audiences beyond the skating purists.

PolyGram is hoping to capitalize on the increased attention the sport will undoubtedly receive with the upcoming Winter Olympics this February.

"We've learned that there's suddenly a very big audience for skating, even more so now than there was a few years ago," Scamardo says. "These programs work for the holidays, but they also have a long shelf life and broad appeal."

## Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY BILLBOARD		
			WKS. TITLE, Imprint	Distributing Label, Catalog Number	Principal Performers
1	1	3	** NO. 1 ** TULSA, TOKYO AND THE MIDDLE OF NOWHERE	Reprise/MCA 64024/78123	Hanson
2	4	7	TRIBUTE	Warner Bros. Video 77949	Yanni
3	2	2	RAKE AGAINST THE MACHINE	Epic Music Video Sony Music 19-V150160-3	Rage Against The Machine
4	3	3	ONE HOUR OF GIRL POWER	Warner Bros. Video 363553	Spice Girls
5	6	2	CLOSURE	Interscope Video Tristar Home Video 6734	Nine Inch Nails
6	5	15	THE HOUSE	Warner Bros. Home Video 3-38466	Fleetwood Mac
7	7	3	3-WATCH IT GO	Elektra Entertainment 40195	Panties
8	9	3	ALLEYS & MOTORWAYS	Interscope Video Universal Music Video Dist. 90106	Bush
9	8	2	LES MISERABLES: 10TH ANNIV. CONCERT	Warner Bros. Home Video 86703	Various Artists
10	10	5	WOW! 1998	Warner Bros. Home Video 43326	Various Artists
11	11	2	SUBLIME	MCA Music Video Universal Music Video Dist. 11712	Sublime
12	12	4	LIVE IN THE TRAGIC KINGDOM	Interscope Video 30145	No Doubt
13	14	3	HOMECOMING: THIS IS MY STORY	Warner Bros. Home Video 19460	Various Artists
14	17	3	GREATEST HITS	C West Home Video BMG Video 18994	Kenny G
15	18	6	THE BEST OF THE DOORS	Universal Studios Home Video 83297	The Doors
16	35	16	LIVE AT THE ACROPOLIS A'	Private Music BMG Video 82163	Yes
17	15	10	SPECIAL HOMECOMING MOMENTS	Warner Bros. Home Video 43410	Various Artists
18	16	7	WALK	Warner Bros. Home Video 43225	Steven Curtis Chapman
19	20	26	LIVE SHIT: BINGE & PURGE A'	Warner Bros. Home Video 51194	Metallica
20	19	36	SELENA REMEMBERED	EMI Latin Video 77825	Selena
21	13	11	QUIK MUSIC	Warner Bros. Home Video Entertainment 53357	Mary-Kate & Ashley Olsen
22	25	9	DOWNTOWN FROM HERE	Monterey Home Video 211989	Grateful Dead
23	25	12	THE GREATEST HITS VIDEO COLLECTION	Atlantic Records BMG Video 16850-3	Brooks & Dunn
24	22	7	I'LL BOUT IT A'	Warner Bros. Home Video 53423	Master P
25	21	31	JOY IN THE CAMP	Sony Music Home Video 19460	Bill & Dickie Galineau and Their Homegrown Friends
26	27	55	THE COMPLETE WOMAN IN ME	Warner Bros. Home Video 44004508103	Shania Twain
27	29	11	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Steve Ray Vaughan and Double Trouble
28	23	4	GALORE	Warner Bros. Home Video 4301996	The Cure
29	28	57	ENLARGED TO SHOW DETAIL A	Warner Bros. Home Video 4400439253	311
30	33	10	PULSE A'	Columbia Music Video Sony Music Video 50121	Pink Floyd
31	RE-ENTER	1	THE WILDLIFE CONCERT	Warner Bros. Home Video 430199	John Denver
32	21	25	WELCOME TO THE FRESH SHOW	Kirshen Video Channel Dist. Group 24504	dc Talk
33	34	3	GREATEST HITS VOLUME III- THE VIDEO	Columbia Music Video Sony Music Video 14 50162	Billy Joel
34	38	5	WHO ISN'T NOW?	Epic Music Video Sony Music Video 501533	Korn
35	30	5	CHRISTMAS ALBUM	Warner Bros. Home Video 430199	Ray Boltz
36	35	5	VIDEO STEW	Playhouse Video 4400749211	The Mighty Mighty Bosstones
37	RE-ENTER	1	THIS IS GARTH BROOKS A'	Liberty Home Video 40031	Garth Brooks
38	RE-ENTER	1	CHRISTMAS WITH LUCIANO PAVAROTTI	Luciano Pavarotti	U 9.99
39	NEW	1	CHRISTMAS IN THE AIR	Warner Bros. Home Video 430199	Mannheim Steamroller
40	RE-ENTER	1	HELL FREEZES OVER A'	Coffey Home Video Universal Music Video Dist. 30548	Eagles

• RIAA gold certification for sales of 125,000 units or a dollar volume of \$10 million for retail by theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical releases.

• RIAA platinum certification for sales of 500,000 units or a dollar volume of \$20 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles.

• RIAA gold certification for sales of 25,000 units for video singles.

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## PARALLEL IMPORTS

(Continued from page 6)

While the case deals only with the relatively small amount of products manufactured in the U.S., experts say that the ruling could be imported back into the country, an adverse ruling in the case has international implications.

"It would send the wrong signal to other countries," says Eric Smith, president of the Washington, D.C.-based International Intellectual Property Alliance (IIPA), which includes 100 member U.S. record companies, music publishers, and film studios. "They might misread it and decide to lower their parallel-import barriers."

Smith said that would "result in a severe erosion of the rights of U.S. creators, publishers, and producers, and could have a significant hurting U.S. trade and jobs without any concomitant benefit to the U.S. or the economies of other countries."

A decision against copyright owners would also affect Clinton administration trade agreements.

Section 602(a) of the Copyright Act protects copyright owners from unauthorized importation of copyrighted material acquired abroad.

However, Section 109(a), the so-called "First Sale Doctrine," states that the owner of a lawfully made copy produced domestically is entitled to sell or otherwise dispose of the copy without the consent or the authority of a copyright owner. The case asks the court to decide which takes precedence.

Manufacturer L'Anza had sold the goods to a U.K. distributor with the proviso that they would be sold only overseas. However, Quality King bought the goods third-hand from a Maltese distributor and sold the merchandise back in the U.S.

The 9th U.S. Circuit Court of Appeals overturned the initial federal court ruling favoring Quality King and instead ruled with L'Anza, who argued against unauthorized imports. Quality King appealed.

The Recording Industry Assn. of America (RIAA) and other members of the IIPA, along with the U.S. Justice Department, have filed amicus briefs with the Supreme Court in support of L'Anza's position.

The court has already held in a

related case that trademark parallel imports may be imported into the U.S. without authorization of the trademark owner. This case will be the same applies to copyrighted goods.

A reversal could cause potential havoc in the retail marketplace and embarrass the administration, which has five pending international agreements calling for rules against unauthorized importation. It could also have major implications in other areas of the business.

"We wanted the Supreme Court to know that the very real implications would be with real copyrighted goods beyond the narrow confines of shampoo labels," says Cary Sherman, senior executive vice president of the RIAA. "It could be a mess, just a mess, from release dates and publicity coordination to the way copyrighted owners have marketed their products for decades. Also, other countries might not understand and lower their barriers."

Americus briefs such as the one from the IIPA argue that the larger world trade implications of such a narrowly defined legal position on the industries that would be affected by a reversal, may be very important in this case, say court insiders.

While the decision will not come down until the spring, there are reasons to believe that the court will decide to overturn the appeals court's ruling in favor of L'Anza.

Observers note the court's pro-consumer stance in recent cases and its track record with dealing with the challenges to the rulings by the 9th Circuit Court. The Supreme Court has overturned 27 of its last 29 rulings.

The issue of parallel imports looms large in other countries as well. On Dec. 9, Australia's Senate rejected government copyright reforms that would relax existing parallel-import restrictions meant to force lower consumer prices (see story, page 75).

Copyright owners' opponents there say that the devaluated Australian currency against the U.S. dollar makes such imports more expensive. They also claim that a flood of cheaper imports would lower the incentive for labels to produce and distribute home-grown artists.



**Sheppard A Deal.** Principals of Sheppard Lane Productions met with Geffen Records brass to sign a production agreement between Sheppard Lane and John Dough/Geffen. Their first project together will be California rap artist Mausberg, produced by DJ Quick for release in 1998. Standing, from left, are Debbie Sandridge of John Dough; Sean Sheppard, president, Sheppard Lane Productions; Pat Charbonnet and Danielle Hering, both of John Dough; Marvin Mack, urban promotion, Geffen; and Robert Smith, head of marketing at Geffen. Seated, from left, are Ed Rosenblatt, chairman, Geffen; DJ Quick; and Bill Bennett, president, Geffen.

## GOOD WORKS

### THE MUSIC OF A TRAGEDY:

Aaron Zigman, the pop producer, composer and arranger, who was inspired to put music to a portrait of Yitzhak Rabin, the Israeli prime minister who was assassinated two years ago, within hours after the tragedy. The 35-minute, five-movement work is to receive its first live performance Dec. 25 at the Westside Presbyterian Church in Los Angeles, conducted by the Los Angeles Jewish Symphony, conducted by Norreen Green. The performance coincides with the fourth Tikkun L.A. Community Volunteer Day, sponsored by the Jewish Federation. There has been no deal for a commercial release of Zigman's work, but he has received promotional CD. Publisher is Zigman Music (ASCAP). Contact: Sharon Weisz at 213-852-1043.

# Update

## CALENDAR

Shrine Auditorium, Los Angeles. 818-841-3003.

Shrine Auditorium, Los Angeles. 310-859-1633.

### MARCH

March 5-7, Million Dollar Black College Radio And Music Conference '98, Summer Series, Atlanta Airport Hotel, Atlanta. 404-765-1275.

March 7-11, Winter Music Conference '98, Fontainebleau Hilton Resort & Towers, Fort Lauderdale, Fla. 954-563-4444.

March 14-17, 40th Annual National Assoc. Of Recording Merchandisers Convention, San Francisco Marriott & Moscone Center, San Francisco. 415-981-2200.

March 18-22, International Recording Media Ass'n's 22nd Annual Seminar, Ritz Carlton, Laguna Niguel, Calif. 609-279-1700.

March 26-27, BrainCamp, Coleman Center, New York. 516-593-5444.



**Elstar For A Cure.** The fourth annual T.J. Martell Wine & Music Aficionado Dinner raised more than \$100,000 for the T.J. Martell Foundation, which benefits research for leukemia, cancer and AIDS. Organized by Terry Ellis, president of the foundation, the dinner was held in early November at the Burden Mansion in New York. Pictured at the event, from left, are Ahmet Ertegun, co-chairman/CEO of Atlantic Records; Alice Cathiard, daughter of the owner of Chateau Smith-Haut-Lafitte; and Ellis.

## LIFELINES

### BIRTHS

Girl, Leah Terese, to Jimmy and Karen Galits, Oct. 15 in Chicago. Father is regional marketing coordinator at the Musicland Group.

Girl, Julianne Hope, to John and Heidi Monroe, Oct. 22 in Hackensack, N.J. Father is senior director of national sales at TVE.

Boy, Noah Hayden, to Phil and Laure Ehart, Nov. 12 in Atlanta. Father is the drummer for group Kansas.

Girl, Lissette, to Milton and Lila Los Santos, Nov. 24 in New York. Father is mail room clerk at REED/Relativity Records.

Boy, Jake, to Hans and Suzanne Zimmerman, Dec. 3 in Los Angeles. Father is head of music at Dream Works and the composer of "The Lion King."

Girl, Mia Elvira, to Alex and Sue Masiucci, Dec. 4 in New York. Father is VP/GM at Latin Latté.

Boy, Harrison Scott, to Ken and Nancy Dein, Nov. 5 in New York. Father is VP of pop promotion at Arista Records.

Girl, Olivia Jade, to Catherine Applefeld Olson and Brent Olson, Dec. 9 in Alexandria, Va. Mother is a contributing editor at Billboard. Father is an attorney for the Federal Communications Commission.

MARRIAGES

Rebecca Palmer to Dick Brown, Nov. 9 in Nashville. Bride is senior director of writer/publisher relations at SESAC.

Sonya Srouza to Bill Velez, Nov. 29 in Miami. Bride is office manager at Tri-Fecta Entertainment. Groom is president/COO of SESAC Inc.

### DEATHS

Sam DeVincent, 79, of cancer, Dec. 1 in New Wayne, Ind. 100 sheet music that was archived at the Smithsonian Institution called the Sam DeVincent Collection of Illustrated American Sheet Music. DeVincent was a former music director at WOWO-AM Fort Wayne, hosting a weekly show less than a week before he died. He is survived by his wife, Vicki; son Lawrence; daughters Diana Hayes and Lori; and grandsons Peter and Madelyn; and four granddaughters.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC • VIDEO • VIDEO MONITOR



**Hanging Out.** Jenny McCarthy stopped by WPLJ New York's "Scott And Todd In The Morning" show to discuss her new book, "Jen-X: Jenny McCarthy's Open Book." Shown, from left, are Todd Pettengill, McCarthy, PD Scott Shannon, and WPLJ news anchor Naomi DiClemente.

## newsline...

**CBS DISCUSSES CHAINWIDE SHOW.** In a story with potential implications for other formats, CBS Radio's country group is formulating plans for a chainwide country show to debut in March or April. Although plans have not been fully developed, the program may be positioned as a new music show, and some of the playlist slots will be available for sale to labels.

**SINCLAIR TAKES MAX.** Sinclair Broadcast Group Inc. has agreed to acquire the eight radio and nine TV properties of Max Media Properties for \$255 million. Sinclair intends to spin off two FMs in Norfolk, Va., to comply with Federal Communications Commission regulations; it is in the process of buying Heritage's country and oldies outlets in that market.

**SOMMERS RETURNS.** Bill Sommers returns to the president/GM seat of album rock KLOS Los Angeles, a position he held for 10 years prior to his retirement in 1996. He replaces exiting Maureen Lesourd and will also oversee N/T KABC and children's station KTZN.

**IRELAND TO REVAMP.** Ireland's commercial broadcasting regulator, the Independent Radio and Television Commission (IRTC), has given the go-ahead to a plan to implement major radio programming changes as the national broadcaster attempts to bolster its less-than-impressive audience figures. IRTC would not reveal the extent of the changes proposed by the broadcaster immediately after U.K. company Ginger Productions was hired about two months ago to revamp the station's output and structure. Radio Ireland's first ratings results revealed it had only a 1% share of that country's listening audience. It was launched last March. Sources say the new schedule will be rolled out by the turn of the year and will likely switch from full-service to adult contemporary.

**LIMBAUGH LAUDED.** Rush Limbaugh will be the 1998 radio inductee into the National Assn. of Broadcasters (NAB) Broadcasting Hall of Fame. Limbaugh will be honored at the NAB '98 convention in April 1998 in Las Vegas. Limbaugh's daily radio show is now heard over more than 600 radio stations and is listened to by 20 million weekly. Previously, he received an NAB Marconi Award for syndicated radio personality of the year.

**KSON'S DIRTY STINKIN' RATS.** KSON San Diego morning show hosts Tony Randall and Kris Rochester, aka Tony and Kris, have been deemed the namesakes for two newborn naked male rats at the San Diego Children's Zoo. It was explained to the pair by zookeepers that the breed is very sound-sensitive, and to block out pedestrian noise KSON is broadcast into the mole rats' domicile. Ah, the sweet smell of success.

## Arbitron Acquires U.K. Research Firm

### U.S. Ratings Co. Aiming To Expand Into Europe

*This story was prepared by Mike McGeever, programming editor of Music & Media in London.*

LONDON—Arbitron, the leading U.S. research and radio ratings company, has secured a European foothold with the acquisition of a U.K. research firm.

Arbitron acquired London-based Continental Research near the end of November for an undisclosed price.

### Web Site Lends Aid To Stations' Online Presence

■ BY DOUG REECE

CountryNow.com, a new Worldwide Web site developed by New York-based MJ1 Interactive, is hoping to offer a hassle-free solution to country programmers looking to dust the cobwebs off their stations' Web sites.

Though most radio outlets have a presence on the Web, a lack of established sites, maintaining those sites and providing punchy, current content can often become a burden. It's a disoriented, upset listener who logs onto a station site that is still running a Tim McGraw promotion circa "All I Want."

**CountryNow.com**  
Today's country, today's news.

With this dilemma in mind, CountryNow.com—following the heels of the successful launch of MJ1's RockNow.com site in 1996 and RockDaily.com in January of this year—hoped this fall to offer daily news features, artist profiles, concert news, CD reviews, and links to highlighted fan sites, among other things.

"What we're presenting to these stations," says MJ1 Interactive VP of corporate development Margaret Shiverick, "is a turnkey, very relevant option for enhancing their sites in a manner so that they are the dominant force on the Web."

Because partnering stations are linked to CountryNow.com through their existing radio site, according to Shiverick, stations retain their autonomy and are bolstered by the sort of content that would account for immeasurable man hours if it were culled by a station's webmaster.

(Continued on next page)

The deal is the initial stage of Arbitron's plan to expand outside of North America—particularly in European ratings services and research.

Utilizing Continental's knowledge and experience in the U.K. radio market, Arbitron is preparing a bid for the official U.K. ratings contract, RAJAR, which will be put out to tender over the next few months. It will be Arbitron's second attempt to secure the RAJAR contract. The current RAJAR contract, held by RSL, will expire late next year.

"This acquisition provides us with a first-class, respected base from which to launch our RAJAR bid," says Jay Gutierrez, VPGM of Arbitron International. "It also gives Arbitron access to U.K. marketing expertise and enables us to tailor a range of services to the ever-growing media and marketing research needs of U.K. and European broadcasters and advertisers and next year."

Arbitron's plans and services.

Continental's executive John Clemens says, "We are extremely pleased to become part of Arbitron to gain access to its significant media research expertise and financial resources, which will benefit existing and future clients."

Continental's stable of clients includes such major U.K. broadcasters as Classic FM and Capital Radio, as well as CNN International and BSkyB TV.

Through its radio division in North America, Arbitron provides research services for 2,300 radio stations and 3,500 advertisers and agencies in 268 markets. Arbitron's revenue for 1996 was \$163.1 million.

## Chrysler Leads List Of Radio Advertisers In '97

**NEW YORK—**Chrysler Corp., General Motors Corp., and Sears Roebuck top the list of radio's costliest bedfellows of 1997 in a recent study on radio's biggest advertisers, sponsored by Interop.

Among those with the largest increases over 1996 figures, MCI Corp. is bulked up on the list, increasing more than 100%—from \$11.3 million last year to \$23.8 million in 1997.

PepsiCo (No. 5), including Frito Lay, Kentucky Fried Chicken, Pizza Hut, and Taco Bell, increased radio spending by more than \$10 million, to a total of \$18.6 million this year.

Study and Reading Genius Home Study (No. 12), a speed-reading course, accelerated its radio spending from \$2.4 million to \$14 million.

The biggest detractor from radio advertising this year was the U.S. government, which cut its spending by more than \$16 million in 1997.

Political spending on radio, a controversial topic this year in legislative circles, accounted for \$30.5 million in national radio dollars in 1996, ranking No. 7 overall. With 1997 not being a presidential election year, political advertising did

not rank in the top 25.

Following are the 25 largest national advertisers and the amount they have spent on radio within the previous period of January to July 1997, the latest data available. Figures are in millions.

1. Chrysler Corp.	25.1
2. General Motors Corp.	25.3
3. Sears Roebuck	25.0
4. MCI Communications	23.8
5. PepsiCo	18.6
6. AT&T	17.9
7. Procter & Gamble	17.5
8. Chrysler Corp. dealers	15.3
9. Wal-Mart Supercenters	14.0
10. National Advertisements	14.8
11. Bell Atlantic	14.3
12. Reading Genius/Study	14.0
13. Philip Morris	13.9
14. SBC Communications	13.8
15. Visa USA	13.6
16. CompuUSA	13.5
17. Wm. Wrigley Jr.	13.0
18. US West	11.0
19. TCI Communications	11.7
20. Chasten Inc. (Gold Powder)	11.5
21. Time Warner	11.3
22. U.S. government	11.2
23. Creek Corp. (vacuums)	11.1
24. Walt Disney Corp.	11.1
25. Tandy Co.	11.1

CHUCK TAYLOR



# In Midst Of Career Renaissance, Donny Osmond Has Learned Image Vs. Talent

**NINE LIVES:** Among the nine questions sprung upon Donny Osmond when he recently appeared on "The Howard Stern Show" was "Ever seen your own death?"

The ubiquitous Stern went on to bring up oral sex, virginity, religion, therapy, sister Marie's body, and, oh yeah, the entertainer's 35-year career.

"People have told me throughout the years, 'don't ever do Howard Stern,'" notes an easygoing Osmond over lunch the day before his guest shot. "I told him my secret to success is to never let his whole mystique and that's his whole mystique and image. I can't wait to see what he's going to say. It's going to be fun."

And despite the expected personal intrusions, Osmond indeed shows the savvy to pacify the savage beast. He gives into Stern's insistence on a sit-down interview, but only after a child-star squeaky-clean persona (at one point, with the guidance of Peter Gabriel). "The perception of what everybody thought I was and the reality of what I am was a little different."

"Donny Osmond," meanwhile, spent 23 weeks on the Billboard 200.

That success represented quite a triumph for the singer, who had spent the decade prior to his album debut as a child-star squeaky-clean persona (at one point, with the guidance of Peter Gabriel). "The perception of what everybody thought I was and the reality of what I am was a little different."



by Chuck Taylor

he says. "At some point next year, he will follow up the EP with a full-length album, in fact, feeling what looks to be a Donny album."

For now, there's the highly anticipated "Donny & Marie Show," a brand-new, daily hourlong afternoon program still in development, though Osmond hints that it will surely include celebrity guests, singing between the two, and clips of the original show from 20 years ago. (Meanwhile, QVC is set to offer a "Best Of Donny & Marie" video set beginning in January.)

The new show, launching next fall, is a group effort between Columbia TriStar Television, dick clark productions, and the siblings. It has already been cleared for syndication in 90% of the country and will be taped in Los Angeles, with the first show airing in January.

Before that, Osmond has committed to film a movie version of the long-lived Broadway hit "Joseph and The Amazing Technicolor Dreamcoat," with which he toured the lead role for five years through Chicago, Minneapolis, Toronto, Detroit, and Boston. His production company is currently in the process of finding a director and an existing attendance record and grossed nearly \$200 million in ticket sales.

To prepare for the filming, Osmond will begin in six weeks of live performances in January to reacquaint himself with the nuances of the role, then will film in Utah for three weeks. "I'm going to do the Wrights' show," he says. "I want my grandkids to look back and say, 'Wow, that guy is huff.' " "Joseph" will be shot in the fashion of a typical motion picture, not as a filmed version of a theatrical show.

In addition, Osmond is in negotiations with two publishers to pen a children's book of bedtime stories. It's all about the "Joseph" show, he says. "It's all about my father instilled in me," he says. "These stories aren't real at all just get your imagination going like crazy. If people are interested in publishing that, why not?"

The same goes for an autobiography, which at least one publisher has contacted him about. "That will have to wait for at least a year. I don't want to flood the market," he says.

Despite his full hands, Osmond says that it's his recording career that has always remained top priority. "During 'Joseph,' I hated not being in the studio, but when you're doing eight shows a day, you're not going to have time to top 40 in this market that played the top hits," Summers says, although what those hits were for Salt Lake City was still being determined at that time. He threw a bunch of musical styles, currencies and gold, into call-out. "We were about 90% of the gold library," he says. "I think there's a need for mass-audience, alternative-leaning product tested the best, with such mass-audience R&B music as Will Smith and the Notorious B.I.G. "Which worked out perfectly, because we weren't about to pigeonhole ourselves as a rock to 40."

With the help of Morris and KZHT (Z100) Portland, Ore., PD Ken Benson, Summers gutted the system, reset the rules in Selector, redesigned the hourly clocks, pulled Broadcast Data Systems data, checked local record sales, and "looked at stations in similar markets that had a rock lock. I also found a need of time talking to people who had grown up with [top 40] KCOP in the '80s."

Summers intends to address the negative baggage of KZHT's long-standing rhythmic heritage. "Sure, this product was testing when I got here, because our core at the time wanted it. But we adjusted our revenue mix to reflect the market's taste to the pop side, and those pop partisans have responded." What he tapped into, he says, was a large, disenchanted audience. Now, KZHT draws come from both the End and hot AC rival KISN.

If you're wondering if Summers made any staff adjustments, he says,

# Summers Sends KZHT Back To Top 40's Center

"EVEN IF I HAD TO SLEEP WITH Randy Michaels, dammit, I wanted to work for KZHT," says Marc Summers, PD of Jersey top 40 KZHT Salt Lake City. Summers set that goal (or something close to it) several years ago after viewing Michaels' video presentation called "Positioning Your Radio Station."

After 18 months of programming WZPY Huntington, W.La., Summers was recruited by Jacor and moved to Salt Lake City in August.

In less than five months, Summers and staff have managed not only to reinvent KZHT's long-time rhythmic image to a more modern, but also to adjust audience expectations. The most recent trends bear that out, showing KZHT jumping 5.5-5.9 plus, up to No. 2 in a market where top 40 stations have a radio for many years.

Anyone who lands in Salt Lake City quickly discovers a market, Summers says, that "leans heavily" Mormon. Here, "it's normal to see a 20-year-old Mormon woman with two or more kids, driving a minivan."

Salt Lake City has traditionally been home to a higher-than-average number of AC outlets. KUTQ (99.9), after a flirtation with modern, flipped to rock last year, leaving the rhythmic-lease KZHT as the top 40.

Jacob's secret to finding mainstream success in the station's area, which had been started by corporate top 40 chief B.J. Harris, who had relinquished the old Hot 94.9 as 94.9 Z-

The fact that adult-leaning modern R&B KVAL (the End) was No. 1, 14-34 and doing well with women who not only had a high school but a college degree, he says, "was the ticket to the top 40 in this market that played the top hits," Summers says, although what those hits were for Salt Lake City was still being determined at that time. He threw a bunch of musical styles, currencies and gold, into call-out. "We were about 90% of the gold library," he says. "I think there's a need for mass-audience, alternative-leaning product tested the best, with such mass-audience R&B music as Will Smith and the Notorious B.I.G. "Which worked out perfectly, because we weren't about to pigeonhole ourselves as a rock to 40."

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that product was testing when I got here, because our core at the time wanted it. But we adjusted our revenue mix to reflect the market's taste to the pop side, and those pop partisans have responded." What he tapped into, he says, was a large, disenchanted audience. Now, KZHT draws come from both the End and hot AC rival KISN.

If you're wondering if Summers made any staff adjustments, he says, "I hope the staff didn't nickname me 'The Ax' man" for no reason." Summers brought in Frankie C. from WNKS Charlotte, N.C., for mornings, replacing him with Marc Winter from KISN while retaining sidekick Daren Boy. Summers also tapped Cecil Williams for days from cross-town hot AC KEEB. Music director Dr. Mark Pyle, who drives the night show, is currently open.

Last month, Summers hired WZPY's Helen Jordan as promotion director. Double broke some new ground recently by giving out \$1,000, the station's first cash gift to a listener. "We've never had a lot of resources until recently, and the response has been huge," Summers says of the song-of-the-day promo. "These songs are selected to help highlight the musical changes we've made. KZHT was rhythmic for seven years," Jordan says. "It's not what we are now."

Here's a recent 3 p.m. hour on KZHT: Chumbawumba, "Umbrella"; Mariah Carey, "Fantasy"; Spice Girls, "2 Become 1"; Third Eye Blind, "Smiled-Charmed Life"; Alanis Morissette, "Ironic"; LeAnn Rimes, "How Do I Live"; Ginuwine, "Hey Baby"; TLC, "Waterfalls"; Boyz II Men, "As You Love Me"; Sister Hazel, "All For You"; Jewel, "Foolish Games"; Soft Cell, "Tainted Love"; Rohan, "Show Me Love"; and Celine Dion, "Because You Loved Me."

By April, Summers, GM Tom Sly, and station manager in the 60,000-square-foot building that will house KZHT, country KKAT, rock KURR (the former Q99), N7 KALL, and soon-to-be-acquired KISN-AM. "It's also going to have a volleyball court out back and a barbeque pit for a party every Friday," says Summers, who is the first to admit he is about as good at station ownership as he is at being a rock star: "I'm never happy. I drive the production staff crazy about keeping promos, sweepers, and image stuff up to date, plus I change them a lot. It's funny—sometimes I listen to something and think it's godawful, but then I listen to the tapes of the other [stations] on WZPY and KZHT. [I'm] realizing that we're much too close to our reality. But I also realize that it's that constant struggle for perfection that ultimately makes a station great."

KEVIN CARTER



group, duos, and solo singers, film and Broadway actor, star of the legendary 1976-'79 "Donny & Marie" TV show; record label executive; upcoming author; and devoted family man.

"Along the way, people have told me I should never break away from Marie. Before that, don't ever break away from Andy Williams," says Osmond, who turned 35 in October. "I was 16 when I originally was advised by Michael Jackson and Quincy Jones to change my name, maybe join a band or become the unknown singer with a bag over my head. People wanted me to stay in my comfort zone."

Granted, that zone contained some pretty remarkable statistics—top 40 solo hits on the *Billboard* 100, including the No. 1 "Go Away Little Girl" in 1971; top 40 hits with the Osmonds, such as the chart-topping "One Bad Apple" in '71; and his partnership in *Donny & Marie*, which garnered six hits, the biggest No. 4, "I'm Leaving It All Up To You" in 1976; and the No. 1 "I'm Coming." And then there's his remarkable second coming in 1988, when, after 11 years off the charts, Osmond bounced back with three radio smashes, including the top 10 up tempo "Soldier Of Love" and anthem "Sacred Emotion."



# Industry Caught On Film At The Billboard Music Video Awards

The music video industry came out in force for Billboard's 19th annual Music Video Conference and Awards, held Nov. 20-22 at the Beverly Hilton in Beverly Hills, Calif.

Highlights included panel discussions from top industry professionals on a variety of topics, as well as parties sponsored by Vidnet, Sony, The Box, College Television Network, and DefJam. The conference culminated with the Billboard Music Video Awards, held at Billboard Live in West Hollywood, Calif. The awards show, hosted by VH1 VJ A.J. Hammer, was netcast for the first time on the Internet by JAMtv and Billboard Online. (Photos: Mark Savage)



Billboard's Kan Schiager, left, and the Box's Alan McGlade, who gave a keynote speech at the conference.



Guest speakers on "The Big Picture Panel" discuss the state of the music video industry. Pictured, from left, are College Television Network's Peter Kaufl, MTV's Patti Galuzzi, The Box's Eric Martinez, panel moderator Brett Awood of RealNetworks, CMT's Chris Parr, VH1's Weyne Issek, and Streamline's Nicholas Butterworth.



Rep group Funkdoobiest performs at Billboard Live.



Billboard's Susan Nunziata, left, congratulates Universal's Danny Wright on winning the best R&B new artist clip award for Erykah Badu's "Next Lifetime."



Billboard's Carlie Hey, left, congratulates Christian artist Gaet Van Sant on winning awards for best contemporary Christian clip (dc Telk's "Colorado People") and best contemporary Christian new artist clip (Smalltown Poets' "Prophet, Priest & King").



MuchMusic's Denise Donion makes a point while moderating the video production/video programming panel.



Def Jam's Christine Alexander, left, and Tommy Boy's Rodd Houston lead the urban issues forum.



Anastmedia's Jon Howard, left, and Arista/Nashville's Scott Retfrey accepted the clip awards in the country music category on behalf of the Telk's "Colorado People" video. Retfrey's release "It's Your Love," which won for best country clip, and BRS-49's Arista release "Even If It's Wrong," which won for best new country artist clip.



Vera and Michael E. Kelly of "The Brize" pose for the camera after winning the award for best jazz/AC show.



Pictured at the opening-night Vidnet party, from left, are MTV Latin America's José Tician and Lynn Fainstein, Atlantic's Linda Fernando, and MTV Latin America's Tom Hunter.



Participants on the artist panel get together for a lively discussion. Pictured, from left, are R&B singer Mica, panel moderator Melinda Newman of Billboard, country singer Mts Mason, pop singer Camia Wilson, Jimi Haha of Jimmie's Chicken Shack, and modern rock artist Poe.



RealNetworks' Rob Glaser elaborates on a topic during his keynote speech.



RNR Freelance's Mark Weinstein, left, celebrates with Elektra's Larry Max and Diana Valensky after sweeping the rap clip awards with Missy "Misdemeanor" Elliott, who won for "The Rain (Suge Dupa Fly)."



Not only was Forte a presenter, but he also accepted the best dance clip award on behalf of Wyclef Jean and the Refugee Allstars for "We Tryin' To Stay Alive."



Billboard's Ken Schiager, left, congratulates Andy Kawanami of "Country Music Channel" for winning the award for best country show.



Representatives from Atlantic Records pick up the award for Jewel's "Foolish Games" (best new jazz/AC artist clip). Pictured, from left, are Rob Cavenagh, Marybeth Kammerer, and Doug Cohn.



The crew from "Urban X-pressions" celebrates after winning the award for best R&B/urban show. Pictured, from left, are Monica Gladrey, Shelley Williams, Ed Bruson (back row), and Howard Gilliam Jr.



Interscope Records picked up several awards during the ceremonies, including best pop/rock clip (No Doubt's "Don't Speak"). Pictured, from left, are Interscope's Jill Rose, David Sastow, and Kathy Angstadt.



Local and regional programs were honored at the awards show. Pictured, from left, are Kevin Ford of "Power Play" (best video show) and Andre Robbins of "Video Underground" (best rap show).



Arista's Andrew Berkowitz, left, celebrates with Columbia's Lisa Rowe and Michelle Fuentes-Frechette on winning the best R&B/urban clip award. The award was given in a tie to the Notorious B.I.G.'s "Mo Money Mo Problems" and Will Smith's "Men In Black."



Top music video directors gather for the directors' panel. Pictured, from left, are D.N.A.'s Liz Friedlander, H.S.I.'s Paul Hunter, Squeak Pictures' Nigel Dick, moderator Bill Pedeva of Oil Factory, and SilverCo.'s Kevin Kerslake.



Reel Big Fish bring their brand of ska-rock to the awards show crowd at Billboard Live.



The Work Group's Johnna Lister, left, celebrates with Propaganda Films' Craig DeLeon for Jamiroqual's "Virtual Insanity," which won the Maximum Vision Award. DeLeon accepted the best video award on behalf of "Virtual Insanity" director Jonethan Glazer.



Actor Dennis Hopper, left, who made a surprise appearance at the awards ceremony, is pictured onstage with VH1's A.J. Hammer, who hosted the show, and Craig DeLeon, who accepted the Maximum Vision Award, which went to Jamiroqual's "Virtual Insanity."



Tommy Boy artist Jocelyn Enriquez, left, presents the award for best nerd rock show to "Punk TV's" Staten Gordley.



H.O.L.A. recording artist Verónica and her dancers perform onstage at the awards show.



Performing at the Box/Sony party at Billboard Live, clockwise from top left, are Kimberly Scott, No Authority, Diana King, and Destiny's Child.



## Reaction Is Mixed To MTV's, Box's Multiplex Channels

**R**EACTION TO MULTIPLEX-ING: Now that MTV Networks and the Box have announced their new multiplex channels on digital cable systems (Billboard, Dec. 6), the music video industry could be on the brink of some dramatic changes. The move from MTV and VH1 (MTV Networks' new venture) and the Box (the Box's new venture) may be good news for record labels, because there will be a more diverse array of national outlets to promote video. But they could be bad news for competitors that have already carved out niche identities in the music video marketplace.

**T**HE PROMOTERS SPEAK: Major-label and independent video promoters have frank opinions about multiplex channels as they declined to comment to Billboard on the record because many of the promoters said they didn't want to jeopardize their working relationships with the more influential video outlets. The promoters also said that because many major networks dominate the music video industry, the Suite will also most likely dominate its multiplex competition.

Among the six new channels planned by MTV Networks, the promoters singled out MTV Indie (rock and rap music from independent labels), VH1 Smooth (smooth jazz and new age music) and MTV Ritmo (dance music with a Latin flavor) were considered the least likely to succeed because of their more narrow-focused audience.

Mark McCallum, who has joined the Suite as a separate cable channel, has already met with positive reaction from video promoters. Although promoters seem pleased with the concept of the Suite, most expressed skepticism about the Suite's July 1998 target launch date. Says one veteran promoter, "MTV has never been late (having six multiplex channels) before, but I wouldn't be surprised if these plans get delayed."



by Carla  
Hay

Another promoter at a major label says, "I'm still waiting to see how many people will subscribe to these channels in the first year or two. Our [video production and promotion] budgets aren't necessarily going to increase until we see that [the Suite] sells more records."

**T**HE COMPETITION SPEAKS: One of the competitors that could be most affected by the Suite is the clip-intensive Paul Hastaab.

VP/CMT of CMT, says, "CMT has been around for 14 years, and we have a lot of experience in the country music video area. We don't just show music videos; we have original programming. We're in Nashville, and we have the full support of country labels and artists to do promotional testing of our audience, and we know our core viewers, who are intensely loyal. We also get video exclusives before any other network."

He adds, "I think the new multiplex cable platform will increase the platform we have, then I'll move on. If it's going to cannibalize the [music video] market, then VH1 Country is in for some really tough competition."

**T**HAT & THAT: DirectTV has teamed up with Warner Bros. TV and Tri-City Productions to offer a half-hourly half-music series, set to launch in February. The format will be music style, featuring a variety of rock, pop, and country artists. DirectTV subscribers will receive the program at no additional charge . . . M2 has added Prismedia to its lineup of satellite providers.

Mark McCallum has joined Nashville-based production company Scene Three . . . In the midst of controversy over Prodigy's "Smack My Bitch Up" (The Eye, Billboard, Dec. 13), MTV premiered an edited version of the video in the afternoon/timid time slot. See "Dirge" on page 19. The edited video on MTV is preceded by a disclaimer and a news segment about the controversy.

## PRODUCTION NOTES

### LOS ANGELES

Director McG lensed *Spacehog's* clip for "Mongo City." It was produced for Sequel Pictures.

Wu-Tang Clan member Rza the Rzaector made his directorial debut with the clip for "The Night The Earth Cried" by his other band Gravediggaz.

### NEW YORK

Fugue Lyne Hill directed and guest starred in Common's "Retrospect For Life," an abortion story patterned after "It's A Wonderful Life." N'Bushe Wright ("Dear Presidents") also has a cameo.

### NASHVILLE

"What's Come Over You" by Paul Brandt was committed to celluloid by director Jeffrey Phillips at the Hermitage.

Director Chris Rogers filmed "I Love You Better" by the Dixie Chicks.

Kick In The Aspirins and the Scene Three Studio team completed a video shoot for "Girls Like Fast Cars Too."

### OTHER CITIES

Hard rock act Another Society shot a video for "Pied And Me" in Memphis with director Mike Hatchett, known for his action sports films.

FOR WEEK ENDING DECEMBER 7, 1997

# Billboard.

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5. TLC, Don't Think About Us  
6. TLC, My Love  
6. TLC, I'm Gonna Make You Wanna  
7. TLC, Run  
8. TLC, I'm Gonna Make You Wanna  
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1. Janet Lee, Murphy, Just Don't Wait Around  
1. TLC, Wright, All I Want  
1. TLC, Wright, Another Heartache  
1. TLC, Wright, I'm Gonna Make You Wanna  
2. TLC, Wright, I'm Not Your Baby  
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# Video Monitor

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22 hours 50, I Hear You A Merry Little  
23. Linda Morgan, My Favorite Things  
24. Linda Ronstadt, I'm Gonna Make You Love  
25. Alan Jackson, Live And Let Love

### \* NEW ONS \*

1. TLC, Wright, I'm Gonna Make You Wanna  
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1815 Broadway, NY 10019

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## WESTERN MUSIC THRIVES AS NICHE GENRE

(Continued from page 1)

based company founded in 1988 whose catalog offers everything from saddles and chaps to horsehair shoo-flies and Ed Dobbs CDs, thinks that visibility will translate to new fans. "It's good music, and it's worthwhile," Muller says. "I wish more people were exposed to it, because I think they would find a lot of value in it."

### A WIDE-RANGING MUSIC

Definitions for western music are as varied as the artists who make it. Though it might seem easy to define western as strictly cowboy music—and some purist tend to view it solely in that light—today's western music fans are finding a veritable gumball of sounds to choose from that all fall under the western umbrella.

There are the cowboy singers like Murphy, Edwards, Steagall, and Sons Of The San Joaquin. Then there are acts that combine western entertainment and comedy, such as 20-year veterans Rodeo Roy and the Rodeo Royettes. There are the boy bands like Littleville Mitchell and Baxter Black, who spin both dramatic and humorous yarns. Some even include American Indian music and Spanish music under the western umbrella, as those sounds emanate from the western part of the country.

In some circles, western swing music is also considered part of the western sound. There is even a Hawaiian album out on Warner Westerns, "Songs Of The Hawaiian Cowboy, Na Mele O Paniolo," which spotlights the music of cowboys on the Hawaiian Islands. There are also country acts with ties to the western community, such as Capitol Nashville's Chet Leloux, who recorded more than 20 albums, influenced with songs that were largely influenced by his days as a rodeo champion.

"Western music is the music of the people of the land in the West," says Murphy. "It is a very different animal than country music. Country is based upon the Appalachian culture, and we are in the West. The music is more Scotch fiddle. There is also a heavy jazz influence on western music, because when the big singing cowboy stars were popular in the '30s and '40s, that was also the jazz era.... The subject matter also tends to be more about nature and human beings' interaction with nature, not as much about dysfunction."

Stegall agrees. "Western music is an expression for the western half of the United States and western Canada," he says. "It talks about the landscape. It talks about the people—the hardships and the joys. It talks about horses. We like to say a cowboy writes songs about a lost love, a lost horse, or a stampede, and not necessarily in that order."

### SINGING COWBOY ROOTS

Western music is currently experiencing a resurgence, and many of today's artists are quick to link western music's artistic appeal to the artistry of singing cowboys Gene Autry, Roy Rogers, and Red Allen.

"Riders In The Sky" was saluted by Riders In The Sky on their Rounder album "Public Cowboy #1: The Music Of Gene Autry." Rhine released "Singin' Cowgirl Sing: The Gene Autry Collection," and the Varese Vintage label issued "Gene Autry: The Golden Years (Vol. One)" and "Gene Autry With The Legendary Singing Groups Of The West" as the inaugural releases in its new series, "The Silver Screen Collection."

Autry turned 90 years old Sept. 29. A veteran of 91 films, he is credited with initiating the formula of the "musical

western" with the 1935 film classic "Tumbleweed." "I always sang my songs straight, with no tricks or fancy arrangements," Autry says. "I felt that singing the songs in a simple style that listeners could also sing was the way to keep



RANGER DOUG

them fresh through the years, and they were not dated like fads that come along and then disappear."

"My contemporaries, CDs, and

cassettes—four in 1997 and more

scheduled for 1998—and the success of

my current Rhino boxed set... prove

that there is a demand," Autry adds.

When it comes to the current resurgence in western music, Murphy is widely considered the good guy who rode in to prove there was indeed still demand for the genre. After '70s hits such as "Wildfire" and "Caroline In The Pine" and '80s country radio hits like "Shut Up And Kiss Me," "I'm A Little Bit Forgetful," and "Long Line Of Love," Murphy turned to his first love. "I view myself first and foremost as a poet of the West," he says. "I've always been into western, [but] western is not the only thing I've done or I'll ever do. I like all kinds of music, and I will try to create things in all forms of music. I live in the West, I live in New Mexico. It's my lifestyle, and, of course, that's what I'm going to write about."

In 1989, Murphy approached Warner Bros. with the idea of recording an album of western music. Though initially hesitant, the label gave Murphy the go-ahead, and "Cowboy Songs" became a critical and commercial success, prompting the then-Reprie Nashville president Jim Ed Norman to launch in 1992 Warner

Western, a label devoted exclusively to releasing western music.

"Our interest was recording artists to perpetuate the art form—the spirit and music of the West," says Norman.

Warner Bros. forged an agreement

with Real West Productions to handle

western music for Warner. "That's all we were. Granted, that aspect of western music is not western to western music. However, we think of western music as expansive."

This year, Skillet broadened Warner Western's creative output with the "Paisano" project, a new album by Tim Ryan and the husband/wife duo Bill and Bonnie Hearn, Austin, Texas, natives who live in Santa Fe, N.M.

"The music is drawn from western themes, and they sing about characters that live in the West," says Skillet of the Hearns. "They are not cowboys, and they didn't grow up on a ranch, but that's only one aspect of it."

Skillet is among those who consider American Indian artists "western acts," and Warner Westerns has Two singer-songwriters Robert Mirabal on the label. (Bill Miller started on

(Continued on next page)



MURPHY

marketing, public relations, and A&R responsibilities for the label. "When the label got started, the first acts we signed were Don Edwards and Wade die (Mitchell) and the Sons Of The San Joaquin—and, of course, Murphy being sort of the godfather," says

## Roping In Western Music Consumers

### Non-Music Stores, Shows, Even Radio Gets Them Buying

■ BY DEBORAH EVANS PRICE

**NASHVILLE**—Western music's profile is on the rise among consumers, buoyed by a role in a big budget film, a series of releases commemorating the 90th anniversary of the career of cowboy singer Gene Autry, and heightened interest in the genre among major labels and indies alike (see story, page 1).

But translating budding interest into sales can be a challenge for any musical genre, especially one that is still in its infancy.

It is a challenge purveyors of music have learned to face via savvy use of alternative marketing avenues and non-music retail outlets, as well as a strong emphasis on live performances and the cultivation of a small but growing radio base.

"It's a lot like marketing bluegrass music," says Autry's son. "You know where the fans are out there; it's just a matter of finding them," says Warner Western GM Jeff Skillet. "Marketing studies have shown that many people are into it. We get consumers out there that buy as far as Maine and as far as Hawaii. We've got retailers just as diverse; we've got consumers' orders that come from all over the world. It's not like country music, where you've got a format out there where you've got thousands of radio stations that will hook on to a single and just play and play it."

One way to hit western music consumers is to put the music in non-retail outlets, such as bars, where people congregate in the western lifestyle, such as western clothing stores, tack shops, feed stores, and other alternative retail outlets.

"More and more people are seeking our product and finding it in music retailers," says Skillet. "But I really think it's got to be a live performance. It takes you to a high mountain, and it takes you to a high mountain someplace where you're free, wild, and lonely. I guess that's the appeal of the West since the Buffalo Bill Wild West Shows and nickelodeon movies."

support everything we put out."

Pat Gorman, merchandise manager at Old Tucson Studios, an Arizona tourist attraction where numerous western films ("Rio Bravo," "McLintock," and "Tombstone") were made, says he has carried in a line of new gift shirts. "Michael Martin Murphy is our best-selling artist," says Gorman. "We still sell a lot of Sons Of The Pioneers... and the older music of Gene Autry and Roy Rogers that people still like.... Paty Montana tapes also sell, and she was the first

while everyone agrees western music is growing in popularity, as evidenced by increased bookings and visibility, specific sales figures are hard to gauge because so much product is sold in nontraditional retail outlets and through direct-mail catalogues that don't register with SoundScan.

Scott O'Malley, co-owner of the Colorado Springs, Colo.-based western Jukebox Recording Co., says he hesitates to cite sales figures because his company is less than a year old and it hasn't even received its first accreditation from SoundScan, which handles distribution.

According to SoundScan, Murphy's first western album, "Cowboy Songs," has sold 260,000 units. However, Skillet says that albums have sold nearly 500,000 and is close to being certified gold. "SoundScan doesn't take into account gift stores and western lifestyle stores, and it doesn't take club sales into account either," he says. "When you evaluate sales in this market, SoundScan is just a tiny portion of the universe."

Skillet says, on the low end, a western album may sell about 20,000 units, and on the high end an album by a major artist like Murphy can sell about 500,000.

Skillet also notes that the shelf life of western music is longer. "A mainstream country record may have an 18-month shelf life, if that long," he says. "Then it's dead, and a lot of people cut it out of their catalog, but we've got records that are 10 years old that still sell well and keep selling. Some are still getting turned on to them. So it's really hard to say when it comes to sales figures because a lot of those records are still adding up."

### WRANGLING RADIO

As with many niche genres, getting western music on the air is a challenge. There are some outlets that do support western music. Riders In The Sky had a successful run on public radio with "Riders Radio Theater." (They also had a TV series, "Tumbleweed Theater," on TNN and a Saturday-morn-

ing series on CBS.)

In addition to public radio, some mainstream country stations do play western music. KVFO Tulsa, Okla., is an enthusiastic supporter, programming both the cowboy and western anthems.

"KVFO is where Bob Wills started in the '30s," says operations manager Andy Oatman. "He would play at Cain's Ballroom, and it would be broadcast on KVFO. This was the kind of place that popularized Bob Wills and western swing. So we have

SONS OF SAN JOAQUIN

some very strong roots in western swing. So on our AM and FM, western music makes up 25%-30% of what we play."

Oatman says the station plays classic western swing as well as new swing music by current artists like Garth Brooks, George Strait, and Tracey Byrd. It even has a two-hour western swing show on Wednesdays. Cowboy music is also part of the mix at KVFO.

The audience response is great, Oatman says. "People love it because they can't get it anywhere else," he says. "We get calls from other states saying, 'We can't find a radio station that will play Bob Wills or Asleep At The Wheel or cowboy poetry.' People like it because most stations are afraid of it."

Scattered radio interest aside, live performance has proved to be one of the best tools for exposing western music to a wider fan base.

(Continued on next page)

# WAL-MART, KMArt PULL PRODIGY SET FROM SHELVES; MORE CHAINS MAY FOLLOW

(Continued from page 6)

In the U.K., the band's horned, no retailers are reported to have removed the album, but the advertising campaign by the band has been received with a mixed response in Parliament. Billboards featuring the track title led one Labour Member of Parliament to propose a motion expressing the House of Commons' "dismay and outrage at the advertising campaign" and urging the label to withdraw it. But by the time the motion was tabled, the two sides had agreed.

In the U.S., some retailers and over album content have once again clashed with the notion of artistic expression. More than a year ago, the issue exploded when Wal-Mart demanded that a track on Sheryl Crow's new album be modified because of a lyric that referred to someone shooting people with a firearm associated with that retail chain. Crow's label, A&M Records, refused, and the album was taken out of Wal-Mart.

On the offending track from the Prodigy album, the lyrics consist only of two lines: "Change my pitch up/Smack my bitch up." The album was released July 1 in the U.S., debuted at No. 1 on the Billboard 200 chart, and sold 1.6 million units in the U.S., according to SoundScan. Distributing label Warner Bros. Records says the album has been certified double platinum for 2 million units shipped.

The video for the track has also caused a stir. An edited version debuting on MTV's "120 Minutes" show and on the network's movie channel from 1 a.m. to 5 a.m., with a disclaimer: Before it is shown, MTV airs a news segment that explains the con-

troversy. The video is rated MADSILV, which stands for "mature dialogue, sex, language, violence." It follows an unseen character throughout an underground club, including in a night club, and manhandling strippers. The character, after taking one of the strippers home to bed, is at the end of the video revealed to be a woman.

What makes the video controversial is full-frontal nudity, which is the first time that has been shown on the cable channel, according to MTV's communications VP Sheryl Jones. "We felt the video was groundbreaking," she says, "and we wanted to give mature audi-

ences the chance to see it."

Bob Merlin, a spokesman for Warner Bros. Records, says the controversy over the lyrics is "instituted" by the track's title in Los Angeles. He points out that the album was in stores for several months, "and there was no adverse reaction." The newspaper reporter called the National Organization for Women for comment, among others, and the group condemned the album. Reaction from the retailers followed.

Dennis Wignat, director of internal communications for Kmart, says that its rackjobber, Handelman, informed

the retailer months ago that the album might be unacceptable to Kmart. Wignat says Kmart was under the impression that Wal-Mart would send sealed copies of the album. When Wal-Mart shipped it, however, were albums containing alternative cover art. On the back cover, where the titles are listed, the word "bitch" was covered by a picture of an ant.

"Handelman didn't follow through to make sure that what was delivered was what was agreed on," says Wignat, adding that the rackjobber has now removed all copies of the album from the chain's 2,100 stores.

Wal-Mart says in a statement that it "will no longer carry [the album] because of objectionable lyrics that clearly would offend our customers." The chain is open to offers.

The band's publicists did not return calls for comment. In an article in Goldmine in September, Prodigy member L. Howlett says of the track, "We don't have to say it's not about wife beating, because it's obviously not about that. It's more to fit the music. It's almost too in-your-face to be offensive."

Assistance in preparing this report was provided by Dominic Price in London.

## EU COPYRIGHT DIRECTIVE'S WORDING OPPOSED BY IFPI

(Continued from page 6)

Council of Ministers for consideration.

A draft leaked in November was basically acceptable to labels, as it implemented the provisions of the World Intellectual Property Organization (WIPO) conference. Held at the end of last year (Billboard, Dec. 28, 1996), the conference agreed to a treaty stating that labels should have the right to prevent circumvention of equipment that allows over electronic networks. The treaty also called for the outlawing of equipment that circumvents technological protections of copyrighted material.

One of the main purposes of the EU Directive is to implement the WIPO treaty. However, instead of stating that equipment allowing technical protection measures to circumvent is illegal, the document says the equipment is illegal only if its primary purpose is to beat the protections.

"If the machine's main purpose is making coffee or turning the lights on and off in the office, then an ancillary function that would allow copying is OK, according to the directive," says Olivia Regnier, legal adviser at the Brussels offices of the International Federation of the Phonographic Industry (IFPI).

Frances Moore, IFPI's head of European affairs, says that loophole is a function of "a drafting error."

The original document was prepared over a number of months by European Commission civil servants under the supervision of Trade Commissioner Mario Monti. Once Monti was satisfied with the draft, the document was presented to the Cabinet of senior commission officials at the end of November. It was in this Cabinet that a hasty rewriting was produced.

The draft of the document was was presented to the Cabinet was leaked to IFPI's Brussels office (Billboard, Nov. 22), and, at that stage, the wording was highly satisfactory to labels.

"It was [worded] very strongly for our industry," says Moore. "It was perhaps too strong because it could have caught some legitimate computer use."

Mindful of this, she says, the Cabinet reworded the wording to reflect what she describes as the required time or appropriate expertise to do so.

Dick Dohle, president of PolyGram continental Europe and a key member of the IFPI's lobbying team, describes the end result as "very ugly."

He adds, "What we expected was that we would have a document that at the end of the day would be workable and also had a great deal of room for improvement. What we've got is a situation for our industry and industries like ours that fails to deal with the fundamental issues in a sensible manner."

Dohle says it is hopeful that the draft can be changed during its passage through the European Parliament. He adds, "We are awaiting appointment that "we are having to start from this basis." He notes that members of the Parliament are likely to be influenced by the form in which the directive is currently written.

Moore states that there are many good provisions in the current version.

"The main thing is giving the right to labels to prevent or allow use of music in electronic networks—and that there remains room for maneuvering over changing the less palatable elements. "It still leaves us with a fight to fight," she says.

## WEB EVENT FEATURES AMOS VIDS

(Continued from page 6)

"We're also able to provide unique material to Tori's fans as well, so it's a win-win situation," says Dohle. "During the holiday season, Tori is the right artist and this is certainly the right cause."

Slight says Atlantic and RAINN will promote the event online. Atlantic will concentrate on its label pages, electronic newsletters, and online bulletins and news groups, as well as traditional fibers.

The future applications of online pay-per-view may have wider spread in the music industry and elsewhere, the concept is still in its infancy.

One other project that has been courted is Sony's bid to use pay-per-play technology as a new, still-in-development way of new and audio download (Billboard, June 21).

"To be frank, this (through a nonprofit) skirts around some of the preexisting set-issues that record labels are going through in terms of how to do online pay-per-view, and it's a great way of showing that this has

value," says Otto. "There are people online interested in this kind of content, and this event will hopefully prove the validity of the concept behind this and its viability as a way of generating new business."

For Atlantic's part, Slight says, the label is currently eyeing the event. "We don't have any plans for the immediate future, but I'm sure we'll be watching with interest," she says. "Right now, though, we're concentrating on the pay-per-view aspect."

The prevent unauthorized access to Onstage With RealAid, users must register before viewing to receive a password. Since each RealPlayer unit, which allows the streaming of video and audio, is specific to every computer user, passwords can't be shared. And since stored content is deleted, users will not be able to store the material on their hard drives for the purposes of repeatedly viewing or copying.

Donations will be allowed by means of online credit card transactions.

## ROPING IN WESTERN MUSIC CONSUMERS

(Continued from preceding page)

Malley says the appeal of western music isn't limited to the West. "Don [Edwards] and Waddie were recently in Birmingham, Vt. Then they went to the White Mountain Music Gathering in Lexington, Vt., after that," he says. "It's really across the board."

In addition to artists performing at clubs, fairs, private events, and corporate functions, there are numerous gatherings across North America that cater specifically to the western crowd, with aficionados can have everything from cowboy Celtic to American Indian flutists to cowboy singers and rodeo.

There are more than 200 western gatherings each year. Among the top such events are the Western Music Association Festival in Tucson, Ariz.; the Cheyenne Frontier Days in Cheyenne, Wyo.; the Rodeo in Red River, N.M.; the Indianapolis Park City Music Festival in Indianapolis, Ind.; the Red Steagall's Cowgirl Gathering in Fort Worth, Texas; and Cowboy Songs Western Texas; and Cowgirl Songs Western

Music Festival in Cody, Wyo. Elko, Nev., plays host to the 14th annual Cowboy Poetry Gathering Jan. 24-31. In July, the White Mountain Music Gathering will also be held in Elko.

Another of the most popular events is Murphy's West Fest, which he launched in 1986 in Copper Mountain, Colo., and has held there every Labor Day weekend since. It routinely draws more than 35,000 visitors each year. Murphy's West Fest to a certain extent is the result of the popularity of the country music of the 1970s and 1980s, including country artists, country music, fine art, crafts, clothing, horsemanship demonstrations, an American Indian village, and a mountain man camp. Over the last decade, he has also held West Fest in Red River, N.M.; Indianapolis; Park City, Utah; Amarillo, Texas; and at Mammoth, Calif., and San Luis Obispo, Calif., among other locations.

Sons of the San Joaquin are gearing up for a "Fandango" to be held next

Memorial Day in Clovis, Calif. "Fandango means 'festivals with dancing,'" says Jack Hannah of the Sons. "It will focus on Mexican and gipsy periods in cowboy music."

Western music also provides other unique performance opportunities. Trudy Fair, who won female western swing vocalist and entertainer of the year honors at the fall at the Academy of Western Artists Awards, wrote, produced, and performed in a show in the Fall of 1997 entitled "The Legend of Pawnee Bill's Wild West Show."

Fair has been performing for 27 years and, like many western acts, releases her own records (she has issued two and is working on a third). Her song, "Over Nevada" was used in the film and on the soundtrack to the Jeff Daniels/Michael Richards film "Trial & Error," even though it wasn't a western movie.

## WESTERN MUSIC THRIVES AS NICHE GENRE

(Continued from preceding page)

Warner Western and is now a Reprise act.)

"We think of the people that live there [in the West], and you can't discount the Native Americans," says Skinner. "That can include Southwest, Tex-Mex, and the Hispanic influence. We've always thought of it as a big, wide genre, and one of the biggest challenges of it is to define to people what is western music."

"If you talk to someone, it's in the ear of the beholder," he continues. "If you say western music, people always say, 'Oh, that's Rex Allen or that's Riders in the Sky or that's Michael Martin Murphey.' The people that are interested enough to buy it, they would have never heard of it before."

After 10 years in western music, Waddie had to drop "western" off country & western. "Billboard's country singles chart was known as Hot C&W sides until 1982; it sorta had to replace itself and grow again. So as a result, you have a lot of people that have never heard of it before," he says.

Says Edwards, "You've got to educate the people as well as entertain them, and a lot of people like western music that don't know they like it."

Edwards also sees western music as encompassing broad territory. "Music of the West doesn't have to be just about country music. The people of the West can be a lot of things. They can be miners, railroad crews. It's about the landscape, the lifestyle itself."

Originally a Warner Western act, Edwards left the label along with Eddie Mitchell and Sons Of The San Joaquin last year to sign with Western Jubilee, a new label that is owned by music manager agent Scott O'Dell and his partner Diane Scott. The label's first release was this past May's Sons

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 334 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions. Figures reflect the preceding seven days. Exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK LAST WEEKS ON TITLE ARTIST (IMPRINT/PROMOTION/LABEL)

## \*\* NO. 1 \*\*

1 1 14 TUBTHUMPING  
LIL' JET (ATLANTIC) 4 who's it

2 2 5 FLY (RAY GUN/ATLANTIC)

3 3 22 WALKIN' ON THE SUN  
SAM COOKE (ATLANTIC)

5 5 17 I DON'T WANNA  
YOU (LATE-FARE/ATLANTIC)

5 24 21 HOW DO I LIVE  
LISA LOU (ATLANTIC)

6 6 21 I DON'T WANT TO WANT  
PAULKA (BROOKLYN/ATLANTIC)

7 7 22 FOOLISH GAMES  
LISA LOU (ATLANTIC)

8 8 17 ALL CRIED OUT  
ALICE FEAT. 123 (TRICK/MOTRICKS)

6 9 23 MATCHBOX 20 (BLAVATONIC)

10 11 9 3 AM  
LISA LOU (ATLANTIC)

10 10 38 SEMI-CHARMED LIFE  
THIRD EYE BLIND (SLICKTRAX)

12 13 SHOW ME LOVE  
LISA LOU (ATLANTIC)

12 13 23 IF YOU COULD ONLY SEE  
LISA LOU (ATLANTIC)

14 13 31 SHOOTING GAMES (WITH MY HEART)  
BACHETTE (TRIXES/BOYS)

15 8 AS LONG AS YOU LOVE ME  
LISA LOU (ATLANTIC)

15 32 ALL FOR YOU  
SISTER (HALE) (UNIVERSAL)

17 11 19 MY LOVE IS THE SHINING  
LISA LOU (ATLANTIC)

17 11 31 MO MONEY MO PROBLEMS  
LISA LOU (ATLANTIC)

18 7 1 USA (LBB/GETTHE)

22 6 21 TRULY & DEEPLY  
LISA LOU (ATLANTIC)

20 26 16 SOMETHING AT THE WAY YOU LOOK TONIGHT  
ELTON JOHN (ROCK/ATLANTIC)

22 16 4 SEASONS OF LONELINESS  
LISA LOU (ATLANTIC)

24 8 20 TOGETHER AGAIN  
LISA LOU (ATLANTIC)

24 28 13 CRIMINAL  
FLY (ATLANTIC)

23 13 19 FEEL SO GOOD  
LISA LOU (ATLANTIC)

26 17 27 TAKES A LITTLE TIME  
ALY (GRANT) (ATLANTIC)

32 21 32 LOVE YOU DOWN  
LISA LOU (ATLANTIC)

30 5 30 IT'S GONNA GO TO GO  
LISA LOU (ATLANTIC)

29 25 BUILDING A MYSTERY  
SARAH MCLACHLAN (ATLANTIC)

30 25 35 HOW BIZARRE  
LISA LOU (ATLANTIC)

31 21 41 SUNNY GAME HOME  
SHAWN COLVIN (LBB/ATLANTIC)

32 31 1 ONE HOLLOWHEART  
LISA LOU (ATLANTIC)

32 43 3 TIME OF YOUR LIFE (GOOD RIDDANCE)  
LISA LOU (ATLANTIC)

34 34 31 ALL I EVER WANTED (THE TUTT 12) (B2B) (HARD)

35 36 5 SWEET SURRENDER  
LISA LOU (ATLANTIC)

37 5 7 MY BODY  
LISA LOU (ATLANTIC)

36 56 4 A SONG (FOR A WOMAN)  
LISA LOU (ATLANTIC)

13 63 10 MISSING  
LISA LOU (ATLANTIC)

THIS WEEK LAST WEEKS ON TITLE ARTIST (IMPRINT/PROMOTION/LABEL)

## \*\* NO. 2 \*\*

1 2 7 BREAK ALL THE RULES  
THE VERVE (HYGRO/ATLANTIC)

40 6 5 BITTER SWEET SYMPHONY  
THE VERVE (HYGRO/ATLANTIC)

45 9 4 HEAVEN  
(LATE-FARE/ATLANTIC)

41 42 6 DON'T SWEAT THE small THINGS  
THE VERVE (HYGRO/ATLANTIC)

43 6 5 CRASH INTO ME  
THE VERVE (HYGRO/ATLANTIC)

52 6 5 SOCK IT TO ME  
THE VERVE (HYGRO/ATLANTIC)

60 6 3 I DON'T WANT TO SEE YOU AGAIN  
THE VERVE (HYGRO/ATLANTIC)

45 14 5 EVERYTHING TO EVERYONE  
THE VERVE (HYGRO/ATLANTIC)

54 10 5 TOTAL AFACATION  
THE VERVE (HYGRO/ATLANTIC)

44 26 4 EVERLONG  
THE VERVE (HYGRO/ATLANTIC)

47 37 6 YOU MEANT FOR ME  
JEWEL (ATLANTIC)

55 12 5 BUTTERFLY  
THE VERVE (HYGRO/ATLANTIC)

50 13 5 SUMMERTIME  
THE VERVE (HYGRO/ATLANTIC)

53 8 5 THE SONG IS YOU  
THE VERVE (HYGRO/ATLANTIC)

57 1 5 I DON'T STUPID (I KNOW I LOVE YOU) SONGS OF  
EVERYDAY LIFE (LBB/ATLANTIC)

57 6 5 DON'T GO (EATIN' BAIT)  
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DECEMBER 20, 1997

Records with the greatest display and sales gains this week. Greatest Growth/Display and Greatest Gain/Display are awarded, respectively, for the largest sales units. A BRCA certification for sales of 3 million units, with additional million indicated by a multiplier following the symbol. Cataloging number is for cassette single tape tape availability. (D) Dual, (S) single availability, (M) Model availability, (B) (S) sheet music availability. #1997. #2002. #2003. #2004. #2005.

max-single availability, (1) Vinyl max-single availability, (2) Vinyl single availability, (3) CD max-single availability. © 1997 Billboard/SPI Communications and So

expansion increases among singles below the top 20. • Vidatoprol availability. • Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) CD single availability. (M) Cassette single. (S) Single.

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# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**T**OP 10 SINGLES THAT SHOULD'VE BEEN: If you read this column regularly, you are well aware that Hot 100 Singles Spotlight has pointed out that labels have been gradually cutting back on the number of singles releases in an effort to bolster album sales. Sometimes it works, sometimes it doesn't. You know, Considering that this is the time of year when publications are busy compiling top 10 lists, I decided to add a new twist to an old concept and base a top 10 on the songs that should have been hit singles but, alas, were not commercially available, making them ineligible for the Hot 100. The top 10 singles that should've been hit singles are: BLA!K KETTLE's "Don't Let Me Be the One" (Columbia), the Mighty Mighty Bosstones' "The Impression That I Get" (Big Rig/Mercury), Bob Carlisle's "Butterfly Kisses" (Dinadem/EMI), OMIC's "How Bizarre" (Hulu/Mercury), Will Smith's "Men in Black" (Columbia), matchbox 20's "Pew" (Lava/Atlantic), the Wallflowers' "Our Headlight" (Interscope), Sugar Ray's "Fly" (Lava/Atlantic), the Cardigans' "Lovefool" (Trampolene/Stockholm/Mercury), and No Doubt's "Don't Speak" (Trauma/Interscope). Technically, "Butterfly Kisses" was commercially available, but only in Christian bookstores, making it ineligible for the Hot 100.

**JANET IS BACK:** Bowing at No. 9 on the Hot 100, Janet's "Together Again" (Virgin) is her first single from "The Velvet Rope," and her 30th Hot 100 single in all. The song, which has nine mixes, including a mix by DJ Premier and club mixes by Terry Morris and Tony Humphries, has been performing better at top 40 radio than in her traditional R&B base. Among the airplay and audience leaders are KLSZ St. Louis, WBBM Chicago, KIIS Los Angeles, and KHLX Dallas. "Together Again" is ranked at No. 23 on Hot 100 Airplay and No. 11 on Hot 100 Digital Songs. The single is also impressing at Hot R&B radio. The song is No. 54 on the Hot R&B Airplay chart.

More than 65% of Janet's Hot 100 chart points are from sales. The single seemed 65,000 units to enter Hot 100 Singles Sales at No. 6. Using the current audience impressions for "Together Again," Janet would have to scan more than 160,000 units to unseat Elton John from atop the Hot 100. If the song doubled its audience, it would need to scan 132,000 units to reach the apex. I am sure chart watchers are wondering on when Janet will ascend to the top of the chart, but before placing your bet, take these facts into consideration. The last time Janet was at No. 1 was in 1993, with "I'm Your Baby." If memory serves you well, you'll remember that "I'm Your Baby" peaked on the chart during the 1993 holiday shopping season, so those sales are comparable to what you might expect for this time of year. "That's The Way Love Goes," which topped the Hot 100 for eight weeks, scanned 128,000 in its best week.

Not unlike the other singles with charity-related tie-ins, Janet will give a portion of the proceeds from the single's sales to the American Foundation for AIDS Research. Incidentally, Puff Daddy recently gave the Christopher Wallace Fund \$8 million from the proceeds of this summer's chart-topper "I'll Be Missing You" (Columbia) to help AIDS children in Africa. Notes the B.G.: "John has handed over a \$32 million check to the Diana Princess of Wales Memorial Fund from the proceeds of 'Candle In The Wind 1997'—Something About The Way You Look Tonight" (Rocket/A&M).

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## NEW ALLIANCE CEO STRESSES A RETURN TO CORE BUSINESS (Continued from page 1)

"Our business plan shows a commitment to reorganizing around the one-stop, budget, and special products businesses," Weisman says.

Now, with the business plan complete, the company will move onto "developing plans of reorganization, which would lead to emerging from Chapter 11 by mid-year of 1998. That is our goal," he adds.

He adds that Teller's exclusivity period for filing a reorganization plan—the time during which no others can step in with alternate plans—lasts through February and that the company plans to then ask for an extension, which will "allow management to govern the reorganization process through the entire confirmation period."

Previously, when management had asked for an extension of the exclusivity period, the creditors' committee urged the court to truncate the requested time, saying that management hadn't shown enough initiative in curbing expenses, particularly in the area of management compensation.

Privately, the creditors' committee focused on Teller, saying that his compensation was in excess of what executives at one-stop are paid.

Teller initially was making \$1.5 million per year at Alliance, after the January 14 Chapter 11 filing that salary was cut to \$1 million. He was not familiar with the creditors' thinking. "Al Teller is a guy who has done a tremendous amount for the music industry, but if you look at where Alliance is headed, its core business will be distribution, and his compensation is way above what is traditionally paid in that business." Teller is not the right person to pilot this kind of shift. Alliance needs a management team with distribution experience and low overhead."

In addition to Teller, founder Joe Bianco and Bianco's financial officer, Anil Narang, left the company because of salary concerns.

"I made a personal decision to step down as president and CEO of Alliance reflects the fact that, with the board's recent approval of a business plan, the stage is now set for Alliance's successful emergence from Chapter 11. That has been my overriding goal since July, and now that the job is nearing completion, I feel my work here is—for the most part—complete."

Weisman says that Teller himself made the decision to step down. "He effectively decided that after the plan, given the focus and the geography of business, it made sense for him to step aside operationally." Weisman notes, however, that management will still be a significant part of Teller's edge in the music industry when making decisions. Also, "as any director, [Teller] will be advised on all matters raised to the board level."

Teller joined Alliance in the summer of 1996, when Alliance acquired the executive's Red Ant operation (the majority of which has since been sold to Wasserstein & Perella). At that time, Teller was made co-chairman of

Alliance. But that fall, it was clear that Alliance's mounting debt and fallout from the account base was creating cash-flow problems for the company. All through 1997, Alliance's problems began to mount until it finally succumbed to filing for Chapter 11 protection in July.

During that time, Teller took quite a bit of time on the business plan, which he says was "a major priority" for Alliance's decline. But some observers familiar with Alliance say that Teller's main mistake was giving Wasserstein & Perella, his investment bank and equity sponsor, to perform due diligence on Alliance within a three-week span instead of the six to eight weeks normally allotted for such a task. Some sources say that most of Alliance's problems were too far along when Teller joined for him to have found a way to avert the subsequent Chapter 11 filing.

Now that the business plan has been completed, Alliance will begin the process of engaging an equity sponsor, and Teller will be asked to continue to comment on whether there are any interested parties engaging in talks with Alliance, but sources suggest that Apollo Advisors and AC Israel Capital Corp. continue to lurk in the background. Both financial firms, sources claimed, were talking to Alliance about an equity infusion before the company filed for Chapter 11.

In addition, the business plan is said to place a valuation on Castle Communications and Concord Jazz, both of which will be sold off as part of the reorganization. One of the options discussed in the business plan is the closing of the Abbey Road distribution

facility in Santa Fe Springs, Calif. Currently, Alliance is in the process of liquidating its independent distribution arm, Independent National Distributors Inc. Sources say that the company is shopping a \$15 million load of indie product to cut out wholesalers.

Alliance has also closed its New York headquarters and will now be located in a much smaller office in its Coral Springs, Fla., facility.

Weisman says that in addition to the cost savings identified in the business plan, "the company continues to review our cost structure in all facets of the operation and is committed to establishing a cost structure consistent with maximizing profitability for the corporation before we make that we are reorganizing around."

As part of the company has brought in David Hawthorne as executive VP/CFO. He was most recently chairman/CEO of Service Hotels & Resorts, where he directed a successful Chapter 11 reorganization, according to the company's press release. Hawthorne replaces Tim Dahlberg, who left the company in November. Weisman notes that Hawthorne "has tremendous experience in restructuring and turnaround situations, which will be very practical" at Alliance.

In Alliance's most recent financial report, in January, the company reported total sales of \$25.7 million for October, with an operating loss of \$3.7 million and a net loss of \$7.5 million. Gross margin, however, showed improvement from September, going from 6% to 10% of total sales.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTOR/LABEL)
1	1	SWING MY WAY	ELTON JOHN (EASTWEST/EMI)
2	6	DON'T STOP	VERONICA (MCA/L.A.)
3	5	RISE	VERONICA (MCA/L.A.)
4	3	ONLY IF	VERONICA (MCA/L.A.)
5	7	PLEASE	ELTON JOHN (ELO)
6	17	LOVE OF MY LIFE	VERONICA (MCA/L.A.)
7	20	WHAT IF I SAO	VERONICA (MCA/EMI/25TH ANNIVERSARY)
8	14	BARBIE GIRL	VERONICA (MCA/L.A.)
9	11	WHAT IF I DO	MINI-MICRO (BRAHMA/NAHVALE)
10	13	INFATUATION	VERONICA (MCA/L.A.)
11	6	SHOWDOWN	ELTON JOHN (MCA/L.A.)
12	9	YOU DON'T SEEM TO MISS ME	ELTON JOHN (MCA/L.A.)
13	2	AS SOON AS	NEILTHY KICK (THUNDERBIRD/EMI)

Building: Under lists the top 25 singles under No. 100 which have not yet charted.

## FOR THE RECORD

Contrary to a story in the Dec. 13 issue, N2K Inc.'s online retail store, Music Boulevard, will not handle retail on RollingStone.com.

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



DECEMBER 20, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	
				DEPART & NUMBER OF RELEASED LABELS / SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES			
2	2	2	2	GARTH BROOKS	DAYTIME (MCA/6595/2001)	1	
3	2	3	3	CELINE DION	550 MUSIC (MCA/6595/1996)	2	
4	3	4	4	BARBARA STRIESAND	▲ COLUMBIA (518151 150 98 E2/7.98)	1	
5	6	5	13	LEANN RIMES	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	
5	2	—	2	2PAC	AMANI (COLUMBIA 518151 150 98 E2/7.98)	2	
6	9	11	5	SPICE GIRLS	VIRGIN (45511 151 98 E2/7.98)	6	
7	8	8	7	CHUMBAWAMBA	▲ REPUBLIC 510599/UNIVERSAL (151 98/14.98)	6	
8	5	1	3	METALLICA	LEMMI (L7/15055 150 98 E2/7.98)	RELOAD	1
9	7	5	5	SHANIA TWAIN	HERDING (MCA/6595/1996)	COME ON OVER	2
10	14	16	31	HANSON	▲ MERCURY 5346/15 151 98 E2/7.98	MIDDLE OF NOWHERE	2
11	17	19	12	MARIAH CAREY	▲ COLUMBIA 6785/15 151 98 E2/7.98	BUTTERFLY	1
12	18	7	3	HANSON	MERCURY 5346/17 (151 98 E2/7.98)	SNOWED IN	7
13	17	15	3	AQUA	ICON (151 98 E2/7.98)	AQUARIUM	7
14	16	14	50	MATCHBOX 20	▲ AVANTAGE 9732/15 151 98 E2/7.98	YOURSELF OR SOMEONE LIKE YOU	5
*** HOT SHOT DEBUT ***							
15	NEW	1	1	VARIOUS ARTISTS	DIANA, PRINCESS OF WALES — TRIBUTE	15	
THREE PLATES OF WALES (MCA/6595/1997) (151 98 E2/7.98)							
16	13	9	6	MASE	▲ BAD BOY 3107/15 150 98 E2/7.98	HARLEM WORLD	1
17	23	23	44	SPICE GIRLS	VRON (21274 150 98 E2/7.98)	SPICE	1
18	11	4	3	ERTYAH BADU	▲ 42501/15 150 98 E2/7.98	LIVE	4
19	20	25	3	KENNY G	ANNEKA (151 98 E2/7.98)	KENNY G GREATEST HITS	19
20	22	21	55	JEWEL	▲ ATLANTIC 6702/15 150 98 E2/7.98	PIECES OF YOU	4
21	21	17	17	FLEETWOOD MAC	▲ REPRISE 46720/15 150 98 E2/7.98	THE DANCE	1
22	26	37	23	SONGTRACK	▲ COLUMBIA 6518/15 150 98 E2/7.98	Men In Black — THE ALBUM	1
23	19	22	20	PUFF PADDY & THE FAMILY	▲ BAD BOY 7301/2/15 150 98 E2/7.98	NO WAY OUT	1
24	24	24	11	BOYZ IN MOTION	▲ MOTOWN 53010/15 150 98 E2/7.98	EVOLUTION	1
25	31	—	2	WILL SMITH	COLVINE 6608/15 (150 98 E2/7.98)	BIG WILL STYLISH	25
26	30	29	17	BACKSTREET BOYS	▼ FIVE (150 98 E2/7.98)	BACKSTREET BOYS	15
27	29	44	5	MANNHEIM STEAMROLLER	AMERICAN CELEBRATION (150 98/14.98)	CHRISTMAS LIVE	27
28	47	40	5	YANNI	YANNI 4491/15 150 98 E2/7.98	TRIBUTE	28
29	18	10	4	LSD	▲ EASTWEST 4215/15 150 98 E2/7.98	LEVERT SWEAT GILL	4
30	35	30	12	Brooks & Dunn	▲ MCA 6595/1996	THE GREATEST HITS COLLECTION	4
31	25	18	1	JANET	▲ VIRGIN 4476/15 151 98/17.98	THE VELVET ROPE	1
32	33	26	21	SMASH MOUTH	▲ INTERSCOPE 9114/2 150 98 E2/12.98	FUSH YU MANG	20
33	32	27	15	TRISHA YEARWOOD	▲ (SONGBOOK) A COLLECTION OF HITS	4	
34	15	—	2	VARIOUS ARTISTS	PROGRITY 5063/9 (150 98 E2/7.98)	IN THA BEGINNING... THERE WAS RAP	15
35	36	34	12	USHER	▲ JAPACE 5445/15 150 98 E2/7.98	MY WAY	15
36	27	12	3	LED ZEPPELIN	ATLANTIC 8306/15 150 98/24.98	BBC SESSIONS	12
37	37	52	7	VARIOUS ARTISTS	▲ 400 54076/15 150 98 E2/7.98	A VERY SPECIAL CHRISTMAS	3
38	34	28	22	SONGTRACK	▲ 264/264/15 150 98 E2/7.98	SOUL FOOD	4
39	38	24	24	SUGAR RAY	▲ LAVANTONE 4506/15 150 98/15.98	FLOORED	12
40	28	—	2	SUBLINE	GRINDHOUSE 1171/15 150 98 E2/7.98	SECOND-HAND SMOKE	28
41	44	39	13	VARIOUS ARTISTS	ESPN PRESENTS: JOCK JAMS VOLUME 3	13	
42	41	76	5	SONGTRACK	▲ ATLANTIC 8305/15 150 98 E2/7.98	ANASTASIA	41
43	54	95	4	VARIOUS ARTISTS	EPIC 48705/15 150 98 E2/7.98	SUPERSTAR CHRISTMAS	43
44	45	50	27	TIM McGRAW	▲ COLUMBIA 7786/15 150 98 E2/7.98	EVERYWHERE	2
45	42	47	21	SARAH McLACHLAN	▲ ARISTA 8897/15 150 98 E2/7.98	SURFACING	2
46	43	33	3	JOHN MELLENCAMP	THE BEST THAT I COULD OO 1978 - 1988	33	
47	46	53	65	FIONA APPLE	▲ CLEAN SLATE/2000 674/15 150 98 E2/14.98	TIDAL	47
48	48	66	7	JIM BRICKMAN	WILL HILL 11242 150 98 E2/7.98	THE GIFT	48
49	49	43	10	THE ROLLING STONES	▲ WEAH 44712 150 98 E2/7.98	BRIDGES TO BABYLON	49
50	51	41	4	ENYA	▲ KLF/2000 44701 150 98 E2/7.98	PAINT THE SKY WITH STARS — THE BEST OF ENYA	41
51	40	36	15	MASTER P	▲ NO LIMIT 5005/15 150 98 E2/7.98	GHETTO D	1
52	62	63	74	LEANN RIMES	▲ CORTEZ 7785/15 150 98 E2/7.98	BLUE	3
53	56	54	75	THE WALLFLOWERS	▲ 30005/15 150 98 E2/7.98	BRINGING DOWN THE HOUSE	4

Albums with the greatest sales gains this week. ■ Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units. ■ An RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numerical following the symbol. For double and triple albums with a running time of less than 100 minutes, the number of units and days listed are multiplied by the number of discs and days listed. ■ An RIAA certificate of sale is available. Most tape prices and CDPs are for B&W and W&B labels, unless otherwise noted. ■ Tape prices reflect C-12, and all other CDPs are equivalent. ■ Prices are suggested retail, which is projected from wholesale prices. ■ Greatest Gainer shows chart's largest and increase. ■ Facecutter indicates biggest percentage growth. ■ Heatseeker Impact shows albums removed from Heatseekers this week.

■ Indicates past or present Heatseeker(s). ■ 1997: Nielsen/BCG, Comscore, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	5 WKS AGO	10 WKS AGO	15 WKS AGO
101	71	59	6		
109	106	—	2		
110	133	137	43		
111	96	141			
112	117	110	5		
113	115	131	84		
114	116	119	44		
115	93	81	8		
116	101	70	9		
117	133	130	31		
118	112	109	29		
119	123	125	26		
120	118	122	32		
121	131	119	44		
122	111	85	7		
123	122	118	38		
124	128	112	10		
125	128	108	10		
126	120	100	4		
127	145	136	59		
128	126	120	15		
129	127	132	10		
130	95	68	5		
131	131	119	44		
132	129	119	15		
133	134	129	19		
134	129	121	34		
135	155	—	2		
136	138	158	19		
137	139	119	21		
138	140	149	25		
139	142	151	11		
140	146	135	19		
141	141	135	21		
142	143	166	12		
143	129	118	21		
144	110	62	4		
145	130	100	7		
146	144	115	79		
147	156	182	3		
148	132	96	6		
149	153	158	11		
150	124	116	24		
151	157	155	25		
152	149	143	77		
153	152	133	19		
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380	151	155	19		
381	151	155	19		
382	151	155	19		
383	151	155	19		
384	151	155	19		
385	151	155	19		
386	151				



## IMMORTAL/EPIC, NEW LINE TEAM FOR 'SPAWN' PROMO

(Continued from page 6)

Scan, more than 552,000 copies had been sold as of Dec. 1, with about \$50,000 shipped to retailers.

Featuring tracks by such artists as Filter and Crystal Method, Metallic and DJ Spooky, and Henry Rollins and Goldie, along with others, the album has done well overseas. In Canada, it's a gold disc, and in the U.S., after release, earned platinum status (100,000+) by Sept. 8. It also has sold more than 2 million copies worldwide through November, according to Maseco.

With a \$2.7 million opening-weekend gross, "Spawn" was New Line Cinema's fifth-biggest opener, taking in \$1.5 million more than the previous year's release, *Jaws*. Lohis, New Line Home Video senior marketing manager, a companion project released Aug. 4, the animated "The Collectible Spawn" HBO Video project, has been the top 20 video sales chart ever since. Six episodes aired this past spring on MTV. "After the success of 'The Immortal,'" says Lohis, "the PlayStation game platform, launched Dec. 9,

it was 'Spawn' guru Todd McFarlane, involved in all aspects of his creation's multimedia lives, who suggested as much synergy as possible

to help all versions "sell like hell," as he puts it. McFarlane, who was the highest-paid comic illustrator in the industry when he left Marvel to form Image Comics, created his dark, demonic referee of justice five years ago.

The first issue sold 1.7 million copies, still an industry record, and more than 100 million have been sold worldwide, in 120 countries in 15 languages.

For the new CD cover, McFarlane produced *Spawn* in a Santa's cap with a bag of gifts, featured on a limited release of about 50,000 copies. The "collectible" tack had also been used on the CD's promotional launch, with one in 20 copies featuring a different piece of artwork.

"After the success of the alternative cover on the first release, Todd was great in getting this new artwork to us," Maseco says. "We've added a bonus track, 'This Is Not a Dream' by Apollo 440 and Mariah Carey, and are getting increased airplay for the soundtrack on both video versions."

At New Line Home Video, Lohis is equally enthusiastic over the cross-merchandising project. "We've got the music video of 'Can't You' Trip Like I Do," by Filter and Crystal

Method on both the VHS PG-13 version and the DVD. Among the DVD bonuses is a "hidden" music video of "Long Hard Road Out of Hell" by Marilyn Manson and Sneaker Pimp. That will take some creative scanning to uncover. We also got promotional soundtrack copies to send to retailers, and we'll be giving them to buy into all three video releases."

Also on the DVD version is a "Making Of *Spawn The Movie*" featurette that ran on the Sci-Fi Channel, an interview with McFarlane,

and a storyboard vs. movie scene comparison with hundreds of gallery sketches. The featurette and interview also are included on the VHS R-rated version.

A jointly sponsored "Spawn" sweepstakes, running from Nov. 25 through Feb. 1, is highlighting the movie's release with CD and video packages, in the "Spawn" comic, and on all the partners' hot-linked World Wide Web sites. The grand prize is a Sony DVD player and the DVD release. Other prizes include CDs

and a variety of "Spawn" collectible merchandise.

Cliff MacMillan, video product manager for Tower Records/Video's 107 stores, typifies retailer interest in the "Spawn" phenomenon.

"When the soundtrack debuted, we had great autograph signings in Hollywood [Calif.] and Tempe, Ariz. McFarlane's home base, with Todd and Michael Jai White, who plays *Spawn* in the movie," he recalls. "The animated HBO video has been in our top 10 sales list since it came out [in August], and we're particularly looking forward to the DVD release in January. We've made a commitment to DVD and feel that a title like 'Spawn,' with the bonus music video, will spark the entire DVD movie and music catalog."

## ASCAP ALTERS ITS INTERNET LICENSE SYSTEM

(Continued from page 6)

provide license applications, only ASCAP is distributing royalties from music performances on the Internet.

ASCAP spokesman Ken Sunshine says, "ASCAP has been the leader in paying royalties to songwriters and publishers for their music that has been performed or used online. ASCAP was the first [U.S. performing right society] to distribute royalties, and it's been very successful." Sunshine was unable to specify the amount of money distributed thus far.

According to BMI senior VP of licensing, Michael Sinead, ASCAP's move to distribute royalties from online music performances, beginning in January, BMI's Web site also offers users a three-plan option for online licensing.

Shaker notes, "BMI broke new ground when we introduced the first license agreement for music performance on the Internet. The amount of money BMI has issued has accelerated since then."

Shaker adds that because the development is still in the development stage, "there's not a whole lot of money being generated from online licensing and online music performances compared to traditional outlets such as radio and TV."

Performing rights organizations are

expected to face more issues surrounding online licensing and royalty distribution as traffic on the Internet continues to grow.

## RITZ, GRAPEVINE DEAL

(Continued from page 6)

flow problems. We now have the solid base to build new acts and sign new artists, and we will also be looking for fresh acquisitions."

The label hopes to announce several major signings in the course of 1998, especially from non-Irish acts as well as building on its now unrivaled stable of Irish artists.

Both Ritz and Grapevine will remain as label imprint, and both sides are concerned that the critical acclaim and credibility that Grapevine has established should not be damaged by association with the more adult standards cuts of Ritz.

The two labels will retain separate A&R and marketing staffs. "It is important to remember that Grapevine was never just an Irish label," says Prendergast. "You might be surprised by some of the directions we might go in."

Grapevine Distribution, the retail and marketing arm, also comes as part of the deal. Ritz product will continue to be handled by Pinnacle Distribution in the U.K.

"One of the benefits for Grapevine is access to Ritz's mail-order and concert-promotions divisions," says Prendergast. "More and more music is being sold online, and we believe that this union means we can take full advantage of this developing marketplace."

Ritz floated on the London Stock Exchange last year and was under pressure from financial institutions to expand into new markets.

The first new releases from the merged group in the new year will include a CD by the Dublin band The Swans, a set from a new Irish band called the Wild Swans, originally a Ritz signing but now likely to be released on Grapevine.

There are also high hopes for the second album from the young Irish singer Sinéad Lohan. Her first album was a homespun folkie affair, but the

new effort was recorded in New Orleans with a big production sound.

"It is going to be a major release for us. We have the feeling that Sinead could be very, very big indeed," says Prendergast. Release is planned for April.

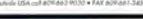
A second album from the London-based Nervous is also due in the spring.

"We still feel Nervous have huge potential, and they will be one of the first to benefit from the deal," says Prendergast. "Grapevine on its own might have struggled to put out another Nervous album, but now we have the support systems to really build them as a significant act."

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## Musician Mag To Move From NYC To Nashville

Musician magazine picks up stakes next month and moves from New York to Nashville. The magazine, which covers "The Art, Business, and Technology of Making Music," has long been a must-read for professionals and amateurs involved in the writing, performing, recording, production and teaching of music. Each month it covers the latest equipment and technology news, offers tips on building and sustaining careers and keeps readers up-to-date on music industry developments.

Musician became part of the Billboard Music Group, growing presence on Nashville's Music Row. The move is being overseen by Music Group vice president Karen Oertley, who heads up the group's operations in Nashville. Oertley has been group publisher of Musician for two years and has engineered the magazine's growing emphasis on "need-to-know" stories for the working musician.

"By moving Musician to Nash-

ville," says Oertley, "we will realize efficiencies in the operation and, most importantly, the magazine will be located where I can work with the staff on a day-to-day basis. Musician has made great strides in the past couple of years, now with Musician moving to our Nashville operation, we have the opportunity to guide Musician to its fullest potential. The magazine's best days are yet to come."

The Nashville community already is rolling out the welcome mat. "Due to our diverse community of musicians, the publishing industry it's natural for Musician to choose Nashville as its new home," says Bill Beasley, director of Music Business Development for the Nashville Chamber of Commerce.

Musician will continue to produce the bi-monthly Musician's Guide to Touring & Promotion as well as its popular CD sampler program and the much-imitated Best Unsigned Band contest.

**MUSICIAN**

## PERSONNEL DIRECTIONS

Carla Hay has been named music video editor of Billboard and assistant editor of Billboard Bulletin. Hay will be responsible for "The Eye" and all music video-related stories. In her capacity as assistant editor for Bulletin, Hay will take on reporting, editing and production responsibilities.

Hay joins Billboard after a three-year stint at Music Connection, where she was most recently editor of the Songwriters music publishing column. Prior to her work at Music Connection, Hay was host and producer of the San Francisco-based C3 Video show. She has also worked as a columnist for the San Jose, California-based BAM magazine.

Hay received her bachelor's degree from Stanford University in communications and political science and an MBA from the University of Southern California.

Anita Samuels also joins Billboard's editorial staff as R&B music editor. Prior to joining Billboard, Samuels was assistant editor at BET Weekend Magazine in Washington, D.C. She also spent eight years at The New York Times, most recently as news assistant on the Society News Desk. In addition to her work for the society desk, Samuels authored a number of articles on R&B and hip-hop music for the Business and Arts & Leisure section of Times.

As a freelancer, Samuels' work has appeared in the New York Daily News, The Source, Essence, Glamour and Consumer's Digest. She studied journalism at New York University's Continuing Education program, where she earned a Merit Award in 1993. She has also completed coursework in communications at New York Technical Institute.

### Billboard's 1998 International Latin Music Conference & Awards

Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998

Billboard's Final Annual Dance Music Summit

Clarion Hotel, New York City • April 10-11, 1998

Billboard/Airplay Monitor Seminar & Awards

Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998

For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard.com>

Contact Sam Bell at 212-536-1402/800-449-1402.

E-mail: [sbell@billboard.com](mailto:sbell@billboard.com)

## SUMMER IN THE CITY (And Country)

HE'S UNSTOPPABLE, he's country, he's all formats. Sting may be the only artist to appear on Hot Rap Singles and Hot Country Singles & Tracks at the same time. On the rap chart, "Roxanne '97"—Puff Daddy Remix" by Sting & the Police (A&M) debuts No. 45, while the country top 10 finds "I'm So Happy I Can't Stop Crying" by Toby Keith (MCA) rising 10 slots to No. 2, up two places to No. 8. The latter title is also on the Hot 100, where it falls to 84-95. On the Billboard 200, "The Best Of Sting & The Police" jumps 25 places to No. 100. The man born Gordon Summer in Wallsend, England, is probably dreaming up a way to get a dance remix on a new age blues song even as you read this.

**N O LONGER BREATHING:** As expected, Jewel sets a new mark as her two-sided single "Foolish Games"/"You Were Meant For Me" (Atlantic) remains on the Hot 100 for the 56th chart week. That's the longest consecutive run in the history of this chart. There was no ambiguity about whether Jewel would break the 56-week record set by Everything But The Girl's "Missing." But the mystery of "Foolish Games" is this issue. The only mystery was whether Jewel would have a partner in breaking the longevity record. Sadly, Diana Sheik's "I'm Breathing" (Atlantic) succumbed, falling off the chart after completing a 55-week run.

There's also no question that Jewel will break the all-time record of 69 weeks, set by *Lois Del Rio's* "Macaronesia" (BaySide Boys Mix) in a second-place chart run. With the single debuting in 1928, it's 69 weeks that this record will still be on the Hot 100 five weeks from now.

Jewel's achievement makes this single one of Atlantic's most successful chart entries in the label's 50-year history. If you're curious about how it compares with Atlantic's other greatest hits, look for the imprint's top 100 titles in a special tribute to label founder Ahmet

Ertugrul to be published in the Jan. 17 issue.

**MORE THAN PHYSICAL:** Another longevity record is set at the top of the Hot 100. Elton John's "Something About The Way You Look Tonight" (Candy in the Wind 1997) (Rocket) is No. 1 for its 11th week. That's the longest a U.K. artist has ever been on top of the Hot 100. The record is the 16-month record set by Olivia Newton-John's "Physical" in 1981. In third place is the Beatles' "Hey Jude," which had a nine-week run in 1968.

Elton's single is the third to hit the 11-week mark in this calendar year, after Timi Braxton's "Un-Break My Heart" and the B-52's "Love Shack." "Physical" is the 10th longest-running record to be Missing in Action, while it may seem that every single is having a long run at the top, that just isn't so. "Something" "Candle" is one of only 10 singles to be No. 1 for 11 weeks or longer in the rock era. And if it is still No. 1 next issue, it will be one of only six chart-toppers to reign for 12 weeks or more.

**COME TOGETHER:** Janet Jackson collects her third consecutive top 10 debut, as "Together Again" (Virgin) enters the Hot 100 at No. 9. In 1995, "Nelson" (with Michael Jackson) debuted at No. 5 and "Runaway" opened at No. 6. Every one of Janet's singles in the '90s has been a top 10 hit, looking at the bigger picture, every one of Janet's singles in the last 10 years has been a top 10 hit. In fact, she has only missed the top 10 once since she broke through. "When You Think About Us" (Label) in 1994. "The Pleasure Principle" peaked at No. 11 in 1987. "Together Again," the first single from "The Velvet Rope," may be just the thing to revive Janet's album (which 25-31 on the Billboard 200). There was apparently no benefit from leading with an airplay-only track, "Got It. It's Gone," instead of a commercially available single.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT



NONFIGURED FIGURES  
FOR WEEK ENDING 12/27/97

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



PLACE YOUR  
AD TODAY!

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Pat Rod Jennings, Kara Dioguardi  
Adam Waldman

**WEST/MIDWEST**

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213-525-2394 - FAX  
Leslie Stein, Jill Carrigan  
Judy Yzquierdo

**SOUTHEAST**

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615-320-0454 - FAX  
Lee Ann Photoglo

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212-536-5055 - FAX  
Gene Smith

**UK/EUROPE**

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44-171-631-0428 - FAX  
Christine Chinetti, Ian Remmer

**ASIA PACIFIC**

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SINGAPORE: Lyn Leong  
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612-9450-0990 - FAX  
Linda Matich

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Daisy Ducret

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Lidia Bonguardo

**JAPAN**

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213-650-3172 - FAX  
Aki Kaneko

# Billboard

## Worldwide Specials and Directories **1998**



### BRITS-UK

Issue Date: February 7 • Ad Close: January 13  
Contact: Ian Remmer - 44-171-323-6686



### SOUND OF THE CITIES: SINGAPORE

Issue Date: February 7 • Ad Close: January 13  
Contact: Gene Smith - 212-536-5001



### SKA

Issue Date: January 31 • Ad Close: January 6  
Contact: Jill Carrigan - 213-525-2302



### LATIN MUSIC QUARTERLY #1

Issue Date: January 24 • Ad Close: December 23  
Contact: Gene Smith - 212-536-5001



### SOUND OF THE CITIES: BOSTON

Issue Date: January 24 • Ad Close: December 23  
Contact: Adam Waldman - 212-536-5172



### MIDEM & MUSIC LICENSING

Issue Date: January 24 • Ad Close: December 23  
Contact: Christine Chinetti - 44-171-323-6686



### ATLANTIC RECORDS 50TH ANNIVERSARY/TRIBUTE TO AHMET ERTEGUN

Issue Date: January 17 • Ad Close: December 18  
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